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ABSTRACT

This handbook presents a number of creative drama activities that may be used by teachers to motivate and enhance student development. Included are activities for sensory awareness; spatial awareness and body movement; verbalization; pantomime, rhythm, music and poetry; storybuilding and dramatization; and characterization and improvisation. Each activity contains information on usual grade level applications, particular skills focused upon, materials that may be required, whether the activity should be considered a "warm-up," "general," or "follow-up" exercise, and suggested side coaching (teacher's encouragements or explanations to the students). Appendices provide a cross referencing of activities according to their appropriateness for particular academic needs, behavioral needs, and student level. A sample lesson plan and a bibliography are included. (Author/EB)

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Have You ROARED Today?

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PREFACE

Since the spring of 1966, Montgomery County Public Schools (MCPS) has been funded by Title I of the Elementary and Secondary Education Act (ESEA) to provide additional assistance to the regular school programs. This assistance was, and is, specifically designed to enhance the reading and language skills of educationally disadvantaged students. The Creative Drama program (1974-1976) was an innovative step in the progression that had developed in the County under the guidelines of Title I, ESEA.

The germination of the Creative Drama program began in 1969 and 1970, as a response to requests from staff members of two Title I schools, Park Street and Maryvale. At that time, volunteers were allowed to introduce creative drama one day a week to Title I teachers and students. The staffs of both schools noted that the creative drama process and related activities significantly stimulated the participating children to cooperate in learning activities.

Both pilot schools agreed that (1) the program contributed toward fulfilling Title I goals; (2) students *and* teachers would profit considerably if the program could be expanded to involve students more than once a week and to provide classroom teachers an opportunity for training; and (3) creative drama offered an *effective process* for improving motivation, self-image, and peer relationships.

The positive nature of these evaluations and continued requests from the public schools resulted in the funding by Title I, ESEA, of positions for five "creative drama teacher consultants" in the spring of 1973. From that time until the end of the program in July 1976, classes were scheduled on a regular basis in eight Title I schools. During these classes, the consultants emphasized classroom teacher observation, participation, and training as important ingredients of the program.

Have You Roared Today? was designed during the program's final year as a simple list of activities or a kind of "recipe book," to help classroom teachers promote the progress of their students. At that time, it was intended for the use of K-4 teachers who *had* worked with the creative drama consultants. However, in the process of writing this handbook and implementing it through in-service training, it became evident that the manual could well be helpful to *all* classroom teachers, provided they prepare the creative drama experience for their students by using the brief guidelines recorded in the handbook. These guidelines are not exclusive nor complete; they are observations collected from the research and combined experience of the consultants.

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Title I is indebted to:

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FRAN HELLER, who was available from beginning to end to help alleviate the everyday problems as they arose

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Anne Guyette	Audrey Lee
Gail Humphries	Rosa Scott
Martha Jones	Janine Stone

KEN PETRIE, whose wonderful illustrations arrest the eye, delight the spirit, and warm the heart

FOREWORD

Have You ROARED Today? is a creative drama handbook which synthesizes the combined experiences of several creative drama teacher consultants in Title I schools of Montgomery County, Maryland.

Under the direction of Evelyn Ordman, coordinator of community resources, these teacher consultants worked with students and staff in several schools. As the school staff members realized to what degree the creative drama process and techniques were easily implemented and the effectiveness with which they facilitated student growth in reading comprehension and language development, additional activities were continually requested. *Have You ROARED Today* — cross-referenced for grade, skill, and subject — is the response to these requests from Title I school staff members.

Although all of the creative drama teacher consultants were involved in developing activities, it was Michele Valeri and George Meade who contributed much of their time to organizing material, re-evaluating and enlarging various chapters, and compiling bibliography.

This handbook will encourage and assist teachers in the use of the creative drama process to improve the child's understanding and use of language. The activities will also promote cooperation, self-control, listening skills, and the ability to follow directions; and they will enhance each student's self-understanding and an understanding and appreciation of others.

INTRODUCTION

Since there are several applications of meaning for *creative dramatics* both in and out of the classroom, it should be explained what the authors mean by the term as it has been used throughout this handbook. Creative drama is basically learning by doing. Specifically, it appeals to the child's imagination with consequent development of skills through performance. In this context, the children's learning skills are acquired or improved by their personal involvement in dramatic activities which encourage the playing child to explore unfamiliar skills or roles in life but which pose no threat to his/her stature or self-esteem. The process of exploration and discovery should ideally be a direct individual experience; and in the informally structured environments explained below, the child is freed to express himself/herself spontaneously and successfully.

Because the primary goal was to prepare a book that would be both read *and* used, *Have You Roared Today?* is a "how-to" manual rather than a philosophical or historical treatment of creative drama. Those readers desiring to study the philosophy or discover different approaches are referred to the bibliography.

The book has been divided into seven chapters, as listed in the table of contents. The first three chapters oriented toward specific educational objectives; the remaining chapters examine certain techniques and possibilities in creative drama which the teacher should find useful in pursuing his/her own goals in the classroom.

Activities are not only separated by chapter but are also annotated in the appendices so that the teacher may quickly judge whether given exercises are suitable for his/her students. Each activity contains information on usual grade level applications; particular skills focused upon; materials that may be required; whether or not one should consider the activity a "warm-up," "general," or "follow-up" exercise; and suggested side-coaching. (Side-coaching refers to the teacher's encouragements or explanations to the students.) Side-coaching has been suggested where it was felt to be most helpful.

The appendices are designed to provide easy location and referral service for the teacher who wants to look up an activity geared to a single need or purpose. (For instance, a kindergarten or first grade teacher whose children are confusing directions could locate "directionality" in the appendix and find the titles and page numbers for helpful activities.)

Using creative drama is not as easy as *reading* about it. Few teachers can anticipate success with activities unless they devote as much care to their planning as to any other teaching task. This concept is important and difficult to over-emphasize: there is nothing facile or glib about creative drama in the classroom. Although it encourages children — and an occasional adult — to play, if creative drama is to be successful in an *educational* sense, it must be more than just a play period.

A few helpful generalities:

1. The teacher-leader exerts more control over the group in the beginning, when introducing creative drama to the students. As the children become aware of the outlets for expression within the activities, the need for overt control diminishes.

2. Groups containing from six to twenty students were found to be manageable in size and not too large for individual attention.

3. A large space presents more problems in creative drama than does a small space. A gymnasium, all-purpose room, or playground tends to distract students; and concentration is an important element in creative drama. A familiar classroom is usually a comfortable environment for the child. Many of the exercises can be performed at desks; when necessary, a larger space may be created by pushing back the desks.

4. When an activity fails to excite interest, *drop it without comment*. Perhaps the children have needed more preparation or the activity is simply wrong for a particular group. In any case, it is useless and frustrating to blame either oneself or the children. It is wise to have in mind a substitute activity that has previously proven to be enjoyable. By using it, the unsuccessful activity will be forgotten.

5. Do not force an unwilling child to participate in creative drama. Many children gauge their own potential performance by sitting out and watching others try a game. They should be encouraged to join in as soon as they feel comfortable.

6. Disruptive or overly aggressive behavior presents a different kind of problem: although a disruptive child may be destroying the atmosphere that a particular activity is promoting, this type of child usually can benefit a great deal from participation in creative drama. The interests of the class should never become subordinate to a discipline problem, but every effort should be made to encourage the offending child to *enjoy* an exercise. Continued disruption is clearly harmful; and until ready to join in again, the child should be isolated from an activity — in a position where he/she can observe the rest of the class without stigma.

Now, enjoy!

I. Sensory Awareness

CHAPTER ONE. SENSORY AWARENESS

INTRODUCTION

Children learn about the world through their five senses. As with an athlete's body, routine exercise is necessary and intensive conditioning will produce the best results. As the athlete strives to understand and perfect needed skills, so does the child develop an awareness and an *appreciation* for his/her senses. This chapter is devoted to that kind of development. Some exercises included in this chapter focus on more than one of the senses, and in these cases we have indicated the appropriate senses next to the activity title.

Because one or some combination of the five senses is basic to all of the child's experiences, exercises in sensory awareness are also essential: they require little in terms of theatrical or educational sophistication and should precede lessons in music, rhythm, poetry, and other more complicated dramatic activities.

A child may intuitively start formulating a personal idea of self once sensory exploration and awareness have been developed. The relationship of sensory learning to conceptual awareness is a fundamental one, and conceptual awareness is essential to an accurate understanding by the child in relating to other people and to the environment.

The following list divides the five senses into several of their respective components. It is helpful, before beginning a lesson in Chapter I, to ask the students to supply ideas for a similar list which may be copied on the chalkboard. (Suggestion: "Right now, I want us to think about our eyes. What are some of the things our eyes tell us about the world that none of our other senses can?") This approach not only directs the student's thinking and encourages concentration, but also requires him/her to reason deductively — a skill needed later in school.

DIMENSIONS OF THE SENSES

Looking	Listening	Touching	Smelling	Tasting
color	timbre	shape	bitterness	sourness
shape	volume	texture	sweetness	saltiness
size	pitch	size	pungence	bitterness
distance	duration	temperature	pleasantness	sweetness
position	distance	weight	intensity	sharpness
texture		tensility		texture
movement		malleability		intensity
speed				temperature

Suggested Side Coaching

Activity: LOOK AGAIN

Grade Range: K-4

Materials: None

Procedure: The leader is visually examined by the students. Group members close their eyes while the leader changes one aspect of his/her appearance; e.g., removes a piece of jewelry, ties hair back, removes necktie, or takes off sweater. The group reexamines the leader and tries to identify the change.

- Now try to see what Billy has changed. Tell us what Billy has done to his clothing.

Variations: The leader can change up to four things at once. The activity can be done in pairs or small groups. One person makes a change and the others must identify the change.

The class can describe the appearance of a member who is out of the room.

Ask individuals to close their eyes and describe what the person sitting nearby is wearing; the color of the walls in the room; or whether or not the maps are down.

The students may note changes in the appearance of the room, each day or every week.

Activity: EYES WISE

Grade Range: 3-4

Materials: Paper and pencils (optional)

Procedure: The leader asks the students to inspect the room through someone else's eyes; e.g., an architect, a fire inspector, an eye doctor, a termite. Instruct the children to note or mention as many words or phrases as they can think of that would describe the room visually.

- What would a firefighter be concerned about in this room? Look around carefully to see whether the room would meet the approval of a fire inspector. What would the fire inspector want changed? What do we have in the room that would burn easily? What would not burn?

- What do architects do? Suppose you are one. If you were planning this

Suggested Side Coaching

room, how would you change it? (Would you make it larger or smaller? Would you add an outside door, patio, reading alcove, play space?)

- You're a termite. Where would you find a good meal in this room?

Activity: LOOK FAST

Grade Range: 2-4

Materials: Paper and pencils (optional)

Procedure: Distribute the children throughout the room, and ask them to sit down and close their eyes. Tell them they will have ten seconds to look around the room. By the time the children have done the activity five or six times, they can name or write all the objects they recalled.

- Remember that you must close your eyes when I reach the count of ten. Look all around you, not just in front. Look carefully at all the objects on the windowsill, near the chalkboard, and by the closets.

Activity: TELL ALL

Grade Range: 2-4

Materials: A dozen small objects; pencil and paper (optional)

Procedure: Place a dozen objects on a tray. Cover the tray and keep it out of sight. Ask the children to sit in a circle. Then place the covered tray in the center. Tell the children that you will give them 10-15 seconds to study the objects on the tray before you remove it. After you remove the tray, ask the children to name or list on paper as many objects as they can remember that were on the tray. Younger classes may draw pictures or name objects for you to write on the board.

Ask for detailed description of the objects; e.g., twisted yellow string, blue toy truck, red rubber band.

- Look at everything on the tray and try to remember as many of these objects as you can.

Suggested Side Coaching

Have the older students reconstruct the placement of the objects on the tray, or have them act out the objects.

Activity: PICTUREGRAM

Grade Range: 2-4

Materials: Paper and pencils, or crayons

Procedure: Arrange the children in groups of four. The first person in the group draws a simple picture without letting the other three people see it. When the picture is done, the first child shows it to the second for approximately 15 seconds. Then take the picture away. The second child tries to reproduce the picture on paper and shows it to the third member of the group. The exercise continues until the fourth member has completed the picture. Now the group shares the pictures and discusses what each one sees in the other drawings.

Activity: LISTEN CLOSELY

Grade Range: K-4

Materials: None

Procedure: Have the children close their eyes and listen to the sounds outside the room. Wait until all eyes are closed. Then allow about 30 seconds of listening time before asking to identify sources of sounds. Some hands will go up immediately, but wait the full 30 seconds before calling on anyone.

Repeat the process, this time listening to the sounds inside the room. When everyone is listening, it will be possible to hear things like the heater blowing and the clock ticking and Johnny unconsciously tapping his foot.

Repeat the process, having children listen to the sounds inside themselves. If they are listening very carefully, they'll be able to hear themselves breathing, their hearts beating, their stomachs growling, etc.

Variations: Ask the children to reproduce the sounds with their voices or by using their hands, feet, or fingers.

Transport the children through a word picture to another place. Then make a sound and have them identify it in the context of their new surroundings, saying, "Close your eyes and I'll take you out on my yacht. It's a lovely summer's day and we're sailing off the coast of Hawaii. The ocean is calm and we've just had lunch. Now we're all lying on the deck taking a nap. The sun is warm and the breeze is cool. [Rattle a piece of paper.] What do you hear?"

or:

"We're all camping in the Shenandoah woods. We've gotten lost and it's getting dark. We've found a dry cave to rest in. Lucky for us, because it's starting to rain. [Tap on the desk with a ruler, or drag the trash can across the floor.] What do you hear?"

LISTENING

Suggested Side Coaching

Activity: SOUNDS LIKE

Grade Range: K-4

Materials: None

Procedure: Class is divided into groups of five. Each group is given a specific topic from which they make as many different sounds as possible that apply to that topic; e.g., a zoo, factory, train station, airport, farm, department store, hospital, forest. Each group performs for the other groups.

- What would you hear if you were inside this place? If you were just passing by? Let's see whether the rest of the class can tell where you have just been from the sounds you're making.

Variation: When the children feel comfortable with their sounds, make a human orchestra with each group. The leader can conduct the sounds just as though it were a symphony. After each group has been orchestrated individually, all the groups can become one huge orchestra.

Activity: SOUND TRIP

Grade Range: K-4

Materials: Suggested records: *Light Classics* with Arthur Fiedler and The Boston Pops; *Peer Gynt Suite* by Greig (especially "Morning" and "In The Hall of the Mountain King"); *2001, A Space Odyssey*

Drawing paper and crayons

Procedure: Play a selection of music for the children. Ask them to describe it. What's happening in the music? Play a different selection. Have them tell a story about what's happening in the music. Start the story yourself and let the music lead them to complete the story. Pass out the paper and crayons. Play a third selection and have the children draw what they see in the music. If they have trouble seeing something "happening" in the piece, let them use the crayons to show what colors or what motion they see in the music. When they're finished with the crayons, collect the pictures.

- Does this music sound sad? Happy? Scarey? Fast? Slow? Do you see anything in this music? A special place? Is anyone there? What's happening? I see a cow in the desert. Do you see her? What's she doing?
- What colors do you see in this music? Is the color angry? Draw what you see in the music.

Suggested Side Coaching

Variation: After the children have finished with their pictures, replay the music and have each child hold up his/her picture at the place in the music that inspired it.

Activity: WHO SAID THAT?

Grade Range: K-4

Materials: Tape recorder (optional)

Procedure: Everyone in the class closes his/her eyes. Ask the children to move in slow motion around the room in order to change their positions. Very quietly lead one child up to the front of the room and instruct him/her to recite "Mary Had a Little Lamb." The children with their eyes closed then try to guess who is talking.

Variation: Students are allowed to disguise their voices. All members of the class recite passages into a tape recorder. The teacher plays the tape to the class and the children guess who is talking. Try the voices of school personnel.

Activity: SOUNDMAKERS

Grade Range: K-4

Materials: Empty cans, spoons, graters, and other sound-producing instruments (optional)

Procedure: After explaining and discussing the dimensions of sound, ask the class to make different sounds with their voices, hands, fingers, or feet such as guiding the children to make the sound of rain with their fingertips on the floor and thunder with their hands clapping together.

- Make a high-sounding noise with your voice. Clap your hands together in as many different ways as possible. Can you make sounds different, depending on how soft or how hard you clap your hands? What do the sounds remind you of? How many different things can you think of that this sound reminds you of?

Variations: Hands can make the sounds of horses walking, trotting, galloping; drums banging; walking; running.

Musical instruments can be used, either regular instruments or homemade. Rhythm instruments can consist of empty cans, boxes, sticks.

Suggested Side Coaching

Activity: WHAT DO YOU FEEL?

Grade Range: K-4

Materials: Suggested: jello, salt, feathers, baby powder, rice, steel wool, yarn, netting, blocks, unsanded wood, nails, rocks, cotton, hairbrush, fur, different types of paper, different pieces of fabric

Procedure: Have the children sit in a circle or at their desks with their eyes closed. Place the substances on a tray and begin passing it around the circle. (If there are more than 15 children, have several trays so that the activity will go faster.) Have the children describe the substances in terms of size, shape, texture, weight.

- Does the object feel large or small? Is it soft or rough? What do you think it is? What shape is it?

Variations: Put some of the substances in a box and let the children reach their hands in to feel them.

Individual trays: Place two pieces of each substance on the tray and have the children match the pairs with their eyes closed. Instead of their discussing the substances, have the children mime handling the substance for the class to guess what it is.

Activity: FEEL YOUR WAY

Grade Range: K-4

Materials: Vacant room (no dangerous objects)

Procedure: The leader (and possibly another adult) instructs the children to lie on the floor and close their eyes. Then have the children crawl in slow motion around the room to discover what things they feel. After the movement is over, the children can discuss the types of textures that they felt.

- How does it feel to be crawling and not walking? What is it like not to see the things you are touching? Do you know where you are in the room?

There are some exercises which are designed to incorporate more than one sensory experience. Here are a few:

TOUCHING AND LISTENING

Suggested Side Coaching

Activity: I.D. CIRCLE (Listening and Touching)

Grade Range: K-4

Materials: A blindfold

Procedure: Arrange the class in a circle. Select one child to be blindfolded, another to be the "mystery guest." The blindfolded child must then identify the "mystery guest" through touch only.

- Now there's someone standing in front of you. Reach out and touch that person. Use both hands. Who in the room has hands like that? What's this person wearing? Who do you think this is?

Variation: Have the blindfolded child identify the "mystery guest" by listening to his/her voice. Have the "mystery guest" speak to the blindfolded child. Then instruct the blindfolded child to walk to the "mystery guest," following the sound of his/her voice.

- I'm going to ask the "mystery guest" to call your name. Who does that sound like?
- Can you walk to that person just by listening to the voice?

Activity: TRUST WALK (Listening and Touching)

Grade Range: 1-4

Materials: A blindfold

Procedure: Begin the activity with a short discussion on trusting.

- What is trust?

Select and blindfold a child who trusts you. Begin simply. Guide "Billy" to the back of the room from the front of the room through vocal directions only. Make your directions very precise.

- Is there someone in the class whom you trust very much? Billy, take three steps forward. Stop. Now turn to your right. Be careful. There's a desk in front of you. Touch the desk so you'll know where it is. Walk around the desk. Stop . . . etc. Do you know where you are?

Now select another child to be blindfolded. Have that child select a trusted friend to lead him/her around the room. The child who is the leader should have a destination for the blindfolded friend.

- O.K., there's a rock in front of you. Step high. Take three steps. Stop. There's a long tunnel in front of you. Slowly down on your hands and knees. Now crawl forward.

Suggested Side Coaching

Variations: Build a maze using the children. Have two children form a bridge with their arms. Another child can be a rock, curled up on the floor. Three or four children with their legs apart become a tunnel. There are endless possibilities. With the class as a human maze, trust-walking can become an art. The directions are all-important. Listening is essential. And the children are involved in a team effort.

Divide the class into pairs. Then line the children up in two lines. The lines should be facing each other. Each child should be facing a partner. The lines should be some distance from each other. Now have the children shut their eyes. At the count of "3," have them move slowly toward the center of the room, each one saying his/her partner's name over and over until they are all located. Then they can open their eyes. This variation works best with fourth graders. Discuss the activity afterwards.

- Keep your eyes closed. Listen carefully for your partner's voice. Move slowly.
- How long did it take you to find your partner?
- How did you feel once you found your partner?

Activity: EXPLORE THE CAVE (Listening and Touching and Sensory Imagination)

Grade Range: K-4

Materials: Stravinsky's *Firebird Suite* (last section), drawing paper, crayons

Procedure: The class first discusses what a cave is, where you can find caves, and whether they are safe or dangerous. Tell the children they are going to be exploring a cave. The leader must lead the expedition around the room (cave). The walls of the room should not be used as the walls of the cave. You may wish to play some mood music for the trip. After the trip, have the children return to their seats and discuss their feelings about the cave they explored. The students may draw pictures of objects and creatures they saw in the cave. They may also write a description of the things they saw or the way they felt.

- Have you ever been in a cave before? Is it dark? Light? Is it cold? Hot? How does the ground feel to you? Touch the walls. What can you see in the cave? Be careful not to bump your head.

SMELLING

Suggested Side Coaching

Activity GUESS THE SMELL

Grade Range: K-4

Materials: Suggested items with odors, in covered jars or boxes so the children cannot see them; e.g., cinnamon, perfume, vinegar, tuna fish, a sprig of boxwood, seaweed

Procedure: Have the children sit in a circle. Pass the substances around and have children guess what each is. After students have smelled each item, discuss how each made their noses feel.

- What does your nose do when you smell a fire? What else does your body do when you smell smoke?

Variation: Have the children mime how they react as they smell different substances.

Activity: SMELL ASSOCIATION

Grade Range: K-4

Materials: None

Procedure: Follow the same procedure as in Taste Association, using, of course, different items and different side coaching. (See next page.)

Suggested Side Coaching

Activity: GUESS THE TASTE

Grade Range: K-4

Materials: Suggested: consumable items in covered jars or small boxes so that the children cannot tell what the foods are, such as salt, sugar, instant mashed potatoes, dry milk, lemon jello, onion powder, garlic powder, cream of wheat, flour, parmesan cheese, lettuce, spinach, parsley, turnips, pickle juice, peanut butter

Procedure: The teacher should assemble the items on a tray and allow the children to taste as many items as they wish. After tasting, the children should discuss the texture of each item and how it makes their mouth feel to taste it.

Variations: Students can mime what they are eating. Students can become the item being eaten.

- Show us how it tastes. Is it crisp or mushy? Sweet or sour? Hot or cold?

Activity: TASTE ASSOCIATION

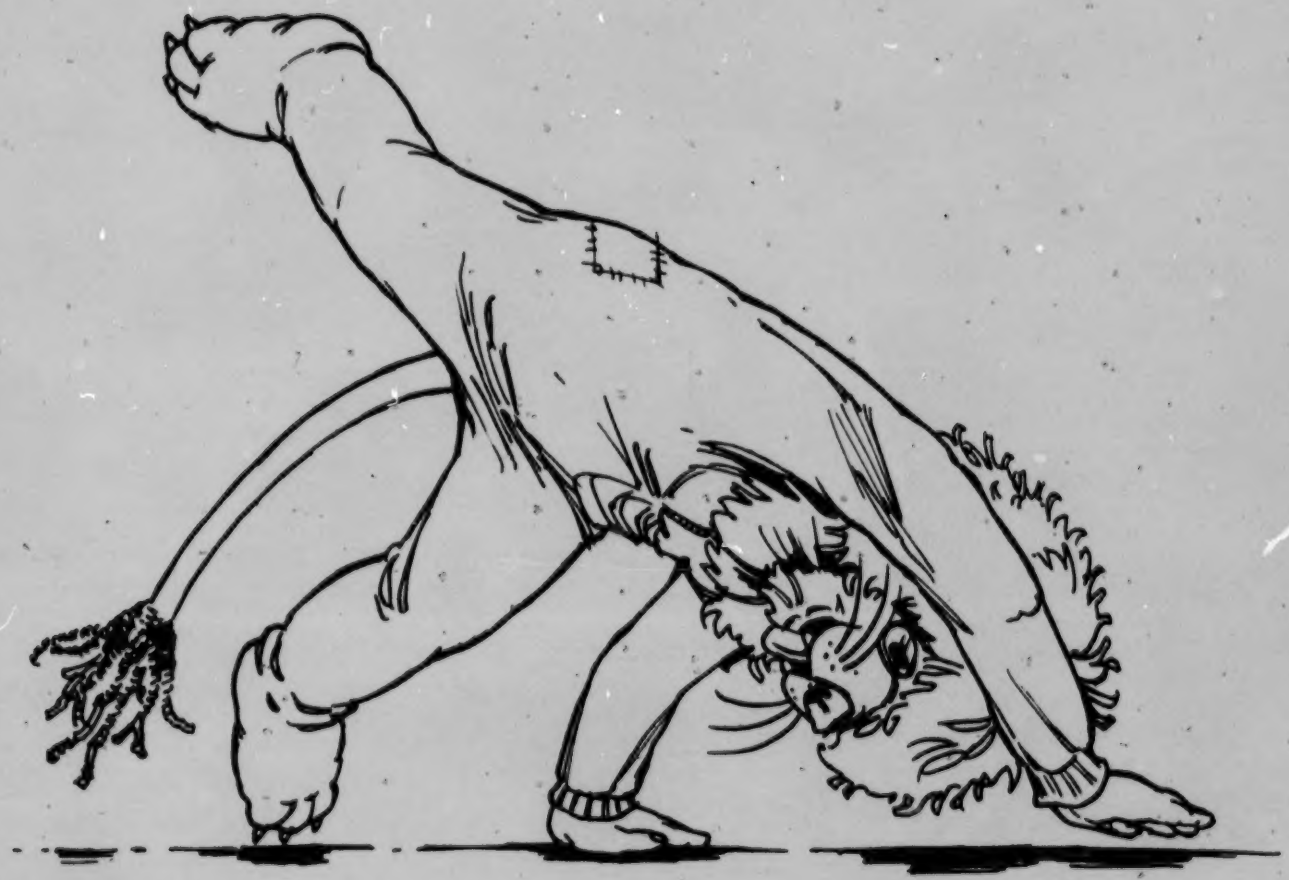
Grade Range: K-4

Materials: None

Procedure: Have the children sit in a circle. The leader calls out the names of different foods; e.g., banana, onion, lemon, fried chicken; and the children pantomime how they would eat the foods.

- Show me how your face would look if you had just tasted something very sweet. What about something very sour? You're eating ice cream that's very creamy and sweet. Now show me how that lemon tastes.

II. Spatial Awareness and Body Movement



CHAPTER TWO. SPATIAL AWARENESS AND BODY MOVEMENT

INTRODUCTION

In this unit, the teacher may take the opportunity to work either with generalized warm-up activities or with activities that concentrate on specific body areas. Some of the following activities are strictly leader-directed; others may provide a class the chance to engage in group or cooperative problem solving. Still others encourage free and spontaneous individual experiment (improvisation).

Experiences in spatial awareness are essential not only to creative drama but to daily life. As adults, we may seldom give thought to the space *we* occupy; but children, in making their first and formative judgments, have real need to explore and analyze *their* environment. Through creative dramatics, teachers can help their students achieve a functional understanding of the characteristics of space: size, shape, direction, distance, mass, texture, and volume.

After the performance of the different spatial awareness exercises, children may be ready for the movement section. This transition should not be hurried by the teacher. There is a delicate mutual relationship between graceful body movement and an awareness of spatial characteristics. It is far more important for the child's self-confidence and growth to have fun as he/she learns about space and tries to overcome awkwardness.

It is important for children to perceive and understand the difference between good and poor body control. This chapter provides exercises that will help the child attain both understanding and enjoyment. The activities will aid in the development of small and large muscle control, balance, coordination, and expressive body movements. As in using the activities in other chapters, the leader should feel free to modify the exercises to suit the needs, interests, and experiences of the class.

Suggested Side Coaching

Activity: SIZE

Grade Range: K-2

Procedure: Discuss size — large, small, enormous, tiny

Have the children sit on the floor in their own space. Have them drink an imaginary potion that will make them very tall for a very short while. Talk them through the growing process until the room is filled with giants. Let them move around the room as giants until the potion loses its effect. Instruct them to shrink down to the floor into their original positions.

- In front of you is a small bottle of a magic Growing Water. You have to look carefully to see it because it's almost invisible. See it? Drink it down and feel yourself growing. You're getting taller, and taller, and taller. You're so tall I can't see the tops of your heads any more. Move around the room slowly now that you're giants.

Repeat the process, using a potion that will shrink them down into the tiniest people in the world.

Discuss the activity. Have them compare being huge with being tiny. Find out which they preferred and why.

- Did you like being a giant? Which did you like better — being very tall or very short?

Variation: THE PUMPKIN PATCH

Procedure: This variation can be done in any season; but if you do use pumpkin seeds, it works well in the fall — some time between Halloween and Thanksgiving. Bring in some pictures of pumpkins in the field. Tell the children that you've decided to have your own pumpkin patch. They'll be your pumpkins, but they'll have to start out as pumpkin *seeds*. Instruct them to curl up so that you can plant them. Till the soil and plant each seed in a separate spot. This activity can be back-breaking work for you, but the children will love being planted and potted with imaginary soil. They will remain still if you keep talking about the patch and about growing things. When they're all planted, water them, let the sun shine on them, and watch them grow. Then harvest them, putting each pumpkin back in the proper seat.

- To grow beautiful pumpkins, I'll have to plant fine seeds. Let's see how many fine seeds I have. I'll put this one over here in the rich, soft soil and cover it up with lots of dirt. Fresh water should help my seeds grow. And some warm sunshine. I can see little shoots peeking through the soil. That means the roots are sprouting, too. Look at those vines growing!

Suggested Side Coaching

Activity: SHAPE

Grade Range: K-4

Procedure: Instruct the children to look around the room and try to name the many different shapes they see. After this, have them form the shapes with their bodies.

- Look at the door. What shape is the door? Can you make your body into that shape? Now move about the room with your body in this shape.

Activity: TEXTURE

Grade Range: K-4

Materials: None

Procedure: Start the children walking in a circle around the room. Call out different textures, and instruct the children to move through the various substances; e.g., wading through water; walking on hot sand; struggling through a snowdrift; being stuck in honey; skating on ice; going through thick smoke; stepping in peanut butter; walking in space. Discuss the activity with the children. Find out what substances they enjoyed walking through and why.

- You are in your bare feet, walking on a bed of nails. They are very sharp; but if you walk lightly, you might not hurt yourself. Careful, now. You've almost done it. Yes! You've walked so gently that you haven't hurt yourselves.
- How did it feel to be stuck in honey? And walking in space?

Activity: SHAKE AND FREEZE

Grade Range: K-4

Materials: None

Procedure: Have each child find a separate space in the room. Tell the children it is important not to talk during this exercise.

Have each child wiggle one finger on the right hand; then the same finger on the left hand. Add part of the body to shake until they are shaking all over. Then say, "Freeze." You will want to practice the control word with them before beginning the activity. The word "freeze," spoken firmly, should bring them to

- Everyone wiggle one finger of your right hand. Now wiggle the same finger of your left hand. Wiggle all your fingers. Now shake your wrists, but keep wiggling your fingers. Now shake your elbows and your wrists and your fingers. Now shake your

an instant halt. Bring them out of the freeze slowly. You can count down from ten or you can say the word "relax" very slowly. Start again; only this time, tell them you want them to freeze into a certain animal or a plant. When they do so, walk around and try to guess what each is, in the frozen state. This is a fine activity for learning body parts and self-control.

shoulders, and your fingers and your wrists and your elbows. Now add your head. Now add your hips. Now shake your feet . . . Now shake all over! "Freeze!"

- Now while I count to ten, slowly melt into a relaxed position. O.K. Let's try it again.

Activity: MARY HAD A LITTLE LAMB

Grade Range: K-4

Materials: None

Procedure: This activity has two parts. First give the children the movement instructions. Go through the movements with them until you're sure they know the order of the motions.

- I'd like each of you to stand, facing me.

I'm going to do some movements. Let's do them together.

Part I: The Movements

Drop head to the right.	Head
Drop head to the left.	Head
Roll right shoulder forward.	Shoulder
Roll left shoulder forward.	Shoulder
Bump right hip.	Bump
Bump left hip.	Bump
Pivot right knee.	Knee
Pivot left knee.	Knee
Touch feet with hands twice.	Touch — Touch
Reach for the sky with right hand.	Reach
Reach for the sky with left hand.	Reach
Jump three times.	Jump — Jump — Jump

Try doing this series slowly, then quickly; then as slowly as you can; then as fast as you can.

Let's do it again, only this time move as slowly as you possibly can, etc.

Part II: Coordination of Movements with Song

Now add the poem "Mary Had a Little Lamb" to the movements.

- Now let's do the movements with a poem.

MARY	HAD A	LITTLE	LAMB ITS
drop head	drop head	roll right	roll left
to the right	to the left	shoulder	shoulder

FLEECE WAS bump right hip	WHITE AS bump left hip	SNOW pivot right knee	(PAUSE) AND pivot left knee
EVERY touch toes	WHERE THAT touch toes	MARY reach with right hand	WENT THE reach with left hand
LAMB WAS jump	SURE TO jump	GO jump	

Suggested Side Coaching

Activity: ISOLATION EXERCISES

Grade Range: K-4

Materials: Drum (optional) to beat out the rhythm

Procedure: Isolation exercises are fine warm-ups for pantomime activities. Exercising body parts separately will help the children to develop fine motor control. These exercises should be practiced regularly but not strenuously. CAUTION: Do not have children tilt head *back*.

HEAD

(1) Tilt head down.
Raise it full front.
Turn to the right, then
Back to the front.
Turn to the left, then
Back to the front.

Be sure the children are not tensing their shoulders. Repeat the sequence three or four times. Then reverse the order.

Down — front
Left — front
Right — front

(2) Drop head forward.
Rotate it to the right side,
Then back to the left side.
Repeat — to the left
and to the right.

Suggested Side Coaching

CHEST

(1) Forward — center (expand chest, push forward — relax)

Back — center (contract and pull back — relax)

(2) Right — center (pull chest to the right — relax)

Left — center (pull chest to the left — relax)

(3) Combinations:

Forward — center
Right — center
Left — center

(Change direction)

The same combinations can be applied to the hips, knees, elbows, fingers, and toes.

Variations:

Tell the children you are going to throw an imaginary medicine ball at them (a large, heavy, leatherbound ball that weight lifters use in training). When it strikes them, the ball will disintegrate; but they must show you how the impact affects them by moving the body parts that are hit.

- O.K. This medicine ball hits you on the right shoulder from behind. Now a medicine ball is big and heavy. Oh, is it heavy? How will you react? Show me.

Throw a different imaginary ball at the children (e.g., a tennis ball, a beach ball, a soccer ball, a whiffle ball). Throw the ball at them from different directions — front, back, side.

I'm going to throw this tennis ball at your left knee. Here it comes. Show me whether it hurts.

This soccer ball is going to hit the right side of your head. Be prepared. I'm going to throw it very hard.

Throw it with varying amounts of force — slowly and softly, faster than a speeding bullet.

Throw it with varying emotions — angrily; playfully; sadly.

Suggested Side Coaching

Activity: CAUGHT IN THE ACT

Grade Range: K-4

Materials: Drum (optional)

Procedure: Have the children stand at least an arm's length apart on all sides.

Every child should have his/her own space for this activity. Tell the children to imagine that they are standing in solid cement and that they can move any part of their bodies except their feet. Tell them to try moving around. Give them a few seconds to move and then freeze them by calling out "Freeze!" or by beating the drum, or by clapping your hands.

- Move your body any way you wish, but remember you can't move your feet. Now when I beat the drum once, I want you to freeze in whatever position you are at that moment. (Beat the drum.)

Then explain to them that the *next* time you beat the drum, their feet will be free of the cement, but their bodies will still be frozen. They are to move around the room in their frozen positions. Once they've moved around the room, freeze them again with a drum beat.

- I have a roomful of statues! Hold it! I'm going to beat the drum twice. When I do, your feet will be free but the rest of you will stay frozen. O.K. Ready? (Beat the drum twice.)

Then tell them they are all snow creatures and you're the sun, shining down on them. Melt them into a big sloppy puddle on the floor. The more slowly you proceed, the better it will be for them. While they are on the floor, try Balloon Blow Up (page 24) to get them back to their seats.

- Because your feet are free, you can move around the room; but stay frozen. I'm going to beat the drum again. This time I want you to stop. (Beat the drum.) I've turned you all into snow creatures. You're standing out in the yard. Here comes the sun over the rooftops. It's getting warmer. You're beginning to melt. I can see you dripping from your heads, and your fingers and your elbows, and your shoulders. There's a puddle forming around you. You're shrinking. All my beautiful snow creatures are fading away. Slowly . . . very slowly now, they're turning into water. Look at this huge puddle of water we have on the floor!

Activity: BODY CONVERSATIONS

Grade Range: K-4

Materials: None

Procedure: This activity should be done in pairs. Have the children pair off. Explain that you want them to talk to each other without making a sound

- Tell your partner how you feel today, using only your hands. Tell your partner how you feel about

		Suggested Side Coaching
	(non-verbal conversations), using only one part of the body. Have them start with their hands.	math with your feet. Say "Hello" with your knee.
	After the children have "conversed" successfully with their hands, have them carry on a conversation with their fingers, shoulders, or knees.	• Say "No" with your shoulder. Smile with your fingers.
Activity:	WALKING IN SPACE	
Grade Range:	K-4	
Materials:	Tape and paper or index cards for labeling; drum; a large empty room	
Procedure:	Have the children move freely around the room while you beat out the rhythm of their motion with the drum. Start with a slow deliberate rhythm that will allow them to move in slow motion. At first the children are just moving freely through space, *not* bumping into each other (or into anything else in the room, either.) Have them move in a circle, then on a diagonal, then in a zig-zag pattern. Speed up the rhythm. Slow it down again.	• Walk slowly around the room, as if you'd never walked before. Try moving your arms and hands through space as slowly as you can. Can you see the dust in the air? Look carefully.
Variation:	Suggest to the children that they are walking through various substances or climates; e.g., arctic snow, thick fog, water, popcorn, peanut butter, sawdust, jelly, tall grass. Label areas on the floor with the names of these substances, so that the children will have to read what substance areas they are entering and will move accordingly.	• Now you're walking through a blizzard in Alaska. The wind is very strong and the snow is so heavy you can't see very well. Wow! is it cold! Now the room is filled with popcorn. Go ahead . . . take a bite. But how do you walk through it? Now the room is filled with peanut butter . . . sticky, gooey peanut butter. Now, how do you move?

Suggested Side Coaching

Activity: MOON WALK

Grade Range: K-2

Materials: A record or tape of Stravinsky's *Firebird Suite*, microphone, earphones, large photos of Apollo 11 moon shot, diagrams of a space capsule and/or map of space

Procedure: There is a section in the middle of the second movement of the *Firebird Suite* that provides dramatic background music for the countdown of a moon shot, the liftoff, and the ride through space. The third movement is excellent music for the moon walk. The microphone and earphones are props for you (the pilot) to use while talking to Mission Control. The photos and diagrams of space are for your "briefing" of the astronauts. The briefing should include factual material about walking on the moon. Talk to them about oxygen and oxygen containers. Suggest that each child take a thin book along on the trip to use as an oxygen supply. The more serious the preparation for the moon walk, the greater commitment the students will make to the trip. Turn the lights out in the room. Have the children sit in a semicircle in the corner of the room where your equipment is set up, and begin giving instructions as a pilot would for passengers. Switch on the music. Countdown and takeoff. The more you embellish the trip with descriptions of your surroundings, the more the children will respond. Inform them that while they are on the moon, some of them should be collecting moon rocks. Others can be assigned the task of charting unknown land masses or looking for signs of lunar life, such as moon people. Two children should be selected to plant the American flag. By the end of the briefing, you should be ready to land. Countdown again and land. Caution everyone to remember the slow motion walk to simulate movement outside the spaceship in the moon's atmosphere. Each child should have some task to perform and should not wander around the room aimlessly. After a four- or five-minute

- If you'll look carefully at these photos, you'll see the kind of desert land we'll be walking on. We'll be exploring the surface of the moon for signs of life. If you see anything that looks interesting, draw a sketch of it so we can discuss it in the debriefing session. O.K. Fasten your seat belts, please. I'm going to ask that none of you stands up in the cabin. Mission Control wouldn't be able to calculate our path of trajectory if the ship were thrown off balance. "Yes, Mission Control, I believe we're ready for take-off. Shall we start the countdown?"

- I'd like you all to count down with me. 10 . . . 9 . . . 8 . . . 7 . . . 6 . . . 5 . . . 4 . . . 3 . . . 2 . . . 1 . . . Liftoff! We're off the ground now. We're through the stratosphere . . .

- Mission Control has picked us up on their radar scopes. If you'll look out the window on the left, you'll see the earth slipping away. Oh, there's a meteor coming towards us. Hold on. I'm going to turn the ship around. It just missed us! Well, *that* was lucky. We'll be landing soon. Count down with me again.

Suggested Side Coaching

walk, signal everyone back to the ship. *There should be no conversation during the moon walk.* A silent walk will be more authentic and will afford children the opportunity to communicate solely through gestures and facial expressions. Bring them back to earth using the countdowns and the conversations with Mission Control. Discuss what happened and what they saw and experienced. Have them draw what they saw, and discuss the pictures. This activity involves many elements of movement, pantomime, characterization, and sensory awareness. You may wish to refer to the appropriate chapters for warm-up activities.

Activity: MOLD YOUR MATE

Grade Range: 1-4

Materials: None

Procedure: Have the children pair off. Explain what a sculptor is. Discuss with the children the different kinds of materials used for molding; e.g., clay, papier mache, plaster of paris. Also discuss movements used in molding; e.g., pushing, pressing, patting, squeezing, rubbing, folding. One child will be the lump of clay and the other will be the sculptor. Each pair should have plenty of space to work. Tell the sculptors you'd like them to mold statues out of their lumps of clay. Give the sculptors a category, such as an animal, a machine, or a vegetable, so they'll have help deciding what to mold. When the sculptors are finished, walk around and admire their handiwork. Now have the partners change places. The sculptor becomes the clay and vice versa.

- All right, sculptors, here is your clay. What will you create? Think about it. I'd like it to be an animal of some kind. You'll have a few minutes to work on it. Be gentle with your clay. Think of what that animal looks like and decide how to make your clay look like that.

Variation: Have the sculptors give their creations a sound. On a given signal, the statues can come to life for a few seconds to make that sound. Then freeze them again with the key word, "Freeze!"

- Now give your animal a sound. You may whisper in its ear. When I count three, the animals will come to life. And when I say, "Freeze," they will become statues again. Ready? 1 . . . 2 . . . 3 . . . Make a sound! Freeze!

Suggested Side Coaching

Activity: THE OUTSIDE FORCE

Grade Range: None

Grade Range: 1-4

Materials: None

Procedure: This activity is designed to aid the children in exploring the movement of natural forces such as wind and fire.

Have the children lie on the floor and close their eyes while you talk them through this experience. Then talk through it again, this time allowing the children to do the movements. Have them work through being fire. Then try a thunderstorm. You can even split the class in half and make one-half into the fire and one-half into the storm. If you do decide to try both at once, divide the classroom itself in half. Keep the storm on one side and the fire on the other to avoid the possibility of an earthquake!

- A camper in a thick forest has dropped a lighted cigarette. The woods are dry. The cigarette ignites dry leaves on the ground — the small flame spreads, grows higher, igniting a branch and then the whole tree. Now the fire is spreading to other trees. A big gust of wind carries the fire to another large tree, and another, and another. Soon the whole forest is burning. A hot, sizzling, crackling fire. Suddenly it starts to rain, at first just a drop at a time. Then the sky is filled with lightning and thunder. It begins to rain harder. It rains so hard that the fire loses its force and begins to die. The rain doesn't stop until the fire has gone out completely. The rain finally lets up and the forest is quiet once more.

Activity: TENSE/RELAX

Grade Range: K-4

Materials: None

Procedure: Ask the children to find a comfortable place on the floor, lie down, shut their eyes, and relax. They are to keep quiet in order not to disturb any one else's relaxation/concentration. Talk them through the relaxation time. Stop when they lose their concentration.

Variation: Follow this activity with a discussion of what happens to the body when it is tight. You may get responses like, "You hold your breath . . . it starts to hurt."

- Just relax . . . now . . . Tighten . . . Make your body very tight! Tighter! Tighten toes, legs, thighs, stomach, hands . . . Now relax. Let all the energy flow away . . . Just . . . relax and now, tighten. Squeeze arms, teeth, toes, eyebrows. Tighten! And relax.

Suggested Side Coaching

Activity: MELTING

Grade Range: K-4

Materials: None

Procedure: This activity is an excellent warmup for pantomime activities and a fine exercise for winding down the children after an activity, as with Caught in the Act (page 19). In that activity, the melting process started from above. The heat of the sun was melting the snow creatures. The children can also be melted from *below* — the heat of the stove melting butter in a pan, or from the *side* — as the heat of the fireplace melting an ice cube. Remember to melt the children as slowly as possible by talking them through the particulars of the process.

- You are a big pat of butter. I've put you in a frying pan. Now I'm going to turn on the burner. You're beginning to melt. You're not as square as you were. Your sides are dissolving. Now there's a small puddle of butter around you. There you go . . . Oh dear, you're losing your shape. Oops! Now all my frying pans are covered with butter.

Activity: BALLOON BLOW UP

Grade Range: K-2

Materials: None

Procedure: Tell the children to lie on the floor. Now they are flat balloons, waiting to be blown up. There's a huge air hose attached to each one, and you're going to blow into it so you'll have a room filled with beautiful balloons. The first time you try, you can't quite fill them up. And they all sag again. But you'll try once more. This time you fill them up too much and they pop. Or you fill them up with just enough air and they float back to their seats. Then you can pop each one with your imaginery pin.

- I have a room full of balloons. I think I'll blow them up. I'll have to blow hard to get enough air in all of them . . . Here goes . . . Look! they're getting bigger . . . but I'm losing my breath . . . I can't do it . . . and all the air is escaping. They're shrinking again. Oh, no. Well, I won't give up. One more try. This time, I'm going to blow so hard that I'll fill them all . . . they're getting bigger and bigger . . . too much. POP! Oh, dear, they're all popped.

- I think I'd like my balloons to be children again. I'll count to three and see whether the balloons will turn back into children. 1-2-3!

Suggested Side Coaching

Activity: FISH HOOK

Grade Range: K-4

Materials: None

Procedure: This activity involves concentrated coordination and body-part isolation. Have children sit on the floor. Instruct them to reach up and pull a string out of the air. You should mime doing this along with the group. Tell them to put a hook on the end of the string and then to attach that hook to a body part, such as a knee or elbow. Suggest to them a specific part to avoid confusion.

- When you reach up, you'll find a string above your head. It's hard to pull, isn't it? When you have a good hold on it, take a hook out of your pocket and attach it to the string. Now attach the hook to your nose, ear, hand, belly, chin, etc. I'm holding the other end of the string. I'm going to pull on my end of the string. Who can show me what will happen? That's right . . . The string pulls you up with the hooked part of your body coming up first.

Activity: MOBILE WORDS

Grade Range: K-4

Materials: Record player, sound effects record (optional), a list of action words

Procedure: The children move around the room in slow motion. Select words from the list, one at a time, asking children to respond in movement as you speak.

Suggested words: stretch, bend, turn, wriggle, writhe, sway, contract, curl, uncurl, sink, sag, slouch, droop, squirm, fall, flip, collapse, swim, undulate, creep, walk, jump, crawl, skip, leap, roll, whirl, spring, bounce, lunge, tumble, jostle, lurch, pounce, tramp, plod, trudge, slink, amble, meander, stroll, strut, prance, stride, stalk, limp, hobble, stagger, scurry, dodge, hustle, scramble, race

- Make your bodies move to these words. Show me what you think the words mean. Show how the words make you feel. You don't need to know the exact meaning of the words. Just move as the word sounds.

The group that can respond to a word can also respond with movement to music (classical, ethnic, electric, and pop) or foreign words. For excellent results, ask the children to move to sound effects. Place each word on a flash card and have the children read their instructions.

Suggested Side Coaching

Activity: MIRRORS

Grade Range: K-4

Materials: None

Procedure: This activity is designed to make the children more aware of themselves and of each other. It is also an excellent exercise in concentration. You are to be the mirror, and your partner is the initiator. Choose one of the children to be your partner for the demonstration. Stand so that everyone in the class can see you. First, the initiator should shine his/her mirror. Leave space between you and your initiator. Mirrors and initiators should *never* touch; nor should they converse. Do exactly what your initiator does and become his/her mirror. Once the initiator sees how it's done, change places and become the initiator yourself. After a few moments of this, pick someone else to work with your partner. Divide the rest of the class into partners. Assign each partner the role of initiator or mirror. After a few minutes have them switch roles.

- What are some things you do in front of a mirror? Comb your hair . . . brush your teeth. Let's try some different things. First, I'll be the mirror. Who wants to come up and look into the mirror? Shine me up first. O.K., now *you're* the mirror. First I'll shine you up. (Suggested motions — scratch your nose . . . raise your eyebrows . . . wriggle your finger . . . move your shoulders up and down.)

Activity: MACHINES

Grade Range: K-4

Materials: Pictures of machines
Have the children bring in pictures.

Procedure: Discuss different types of machines; how they work; where their energy sources are; how many parts they have. Then suggest that the children "build" their own machine. Ask for a volunteer who'll be the first part of the machine. The (human) machine needs to have a motion and a sound. Once it's started, the children should be allowed to add on one at a time. There should be a cause and effect relationship to the various parts of the machine. For example, if one part is turning around, another part can be the motor that turns it. The machine doesn't have to be an

- Let's make our own machine. Everyone think of one movement and one sound to make as a part of our machine. Who'd like to be the first part?
- As soon as you think you know what kind of machine Johnny is a part of, you may join him with your movement and sound.
- Now the machine has eight parts. Maybe if I flip this switch over here,

existing one; it can be the children's creation. Some good machines to imitate are a washing machine, a typewriter, a hair dryer, a car's engine, a tape recorder.

I can turn the machine off. It works! And this dial speeds it up and slows it down. I think I'll speed it up. Oh-oh, too fast. Well, I'll have to slow it down.

Variation: Divide the class into groups of five or six children each, and allow them to invent their own machines. Then let each group show its machine to the rest of the class.

Activity: ABSTRACT PICTURES

Grade Range: 2-4

Materials: Drum

Procedure: As you beat the drum in a 1-2-3-4 rhythm, instruct the children to move around the room (without touching each other) on the first three counts. On the fourth count they are to freeze, making their bodies into individual pictures. Start out slowly and get progressively faster.

- 1 . . . 2 . . . 3 . . . FREEZE! While you're frozen, think about what your picture is. What are you supposed to be?

Variation: Have the children pair off. Tell them to make a picture together. As you beat the drum this time, the pairs should remain still for the first three counts and move into the picture on the fourth count.

Now we're going to do two-person pictures. Ready? FREEZE . . . 2 . . . 3 . . . MOVE!

III. Verbalization

CHAPTER THREE. VERBALIZATION

INTRODUCTION

Verbalization may be defined as the oral *communication* of an *idea* as well as the oral *interpretation* of a *text*.

In primary learning, the most important elements of verbalization are *articulation* and *expression*. In this context, to articulate properly is simply to reproduce accurately and understandably in speech the sounds of any given word or combination of words in a sentence. Effective expression relies upon articulation as a tool of *emphasis*. Since we are concerned not only with the content of a speaker's message but also with the speaker's feelings or attitude, we depend upon expression to tell us whether we are hearing a question, a wish, or a declarative statement. A properly delivered message — one that is clearly articulated and accurately expressed — will result in a satisfying experience for both speaker and listener. This chapter has been designed to effect such an experience.

The basis for many childhood learning experiences is the observation and "mimicry" of a model; e.g., a parent or a teacher; and one may assume that the process of "modelling" must hold particular significance as the child begins to verbalize.

Most children commonly acquire the accent and idiomatic tendencies of their particular regional and family environments. There are several geographical areas where this phenomenon is quite pronounced; we speak of "Southern," or "Brooklyn," or "New England" accents, for instance. The teacher's speaking habits are obviously of great importance to classroom students who are learning to communicate effectively. The teacher should be sensitive to this responsibility when approaching verbalization activities; if proper articulation and expression is learned and practiced from an early age, the child will have acquired a skill of incalculable value. Verbal skills can recognizably affect the study of reading and language comprehension as well.

The exercises which follow are fundamental and may be used both in helping develop proper articulation and in helping cultivate vocal expression. The teacher should make free use of imagination by approaching these exercises in a "playmaking" manner. When the children are delivering a particular sentence, the teacher can encourage them to assume different characters or to imagine they are in different environments. This approach will not only provide the children with amusing and interesting diversions but will also help drive home the point that the meaning of almost any group of words depends to a great extent on the style and effectiveness of the speaker.

Suggested Side Coaching

Activity: ECHOES

Grade Range: K-4

Materials: Word cards (optional)

Procedure: The leader chooses one individual to be the echo and places him/her out of sight of the group. People from the group take turns saying a word they've agreed on. The echo is to repeat the word four or five times, speaking more softly each repetition but remaining clearly articulate. The leader asks for more words in a series as the participants' skill increases. Start with simple soft words like "hello," or "moon," or "mama," and so on. Progress to more difficult sounds and words that are appropriate to children's needs.

- You're on top of a very high mountain, and you're calling to someone down in the valley far, far below you. Everything you say echoes through the mountains.

Variations: 1. This exercise can be performed also in pairs, with two lines facing each other. Each member of one line gives a word and the individual standing opposite becomes the echo.

- Remember not to scream, because screaming will tense your muscles.

2. The leader holds up a word card, and a volunteer (or the entire group) echoes the word while the card is being held up.

3. As the group becomes sophisticated in word recognition and pronunciation, the leader can raise or lower the volume of the original sounds, making up questions and exclamations. The goal is clarity and accuracy at all times.

- (Turn off lights.) You're at the end of a deep, dark cave; and since you're echoes, you must repeat every sound I make. Ready? Here I go . . .

Activity: VOCAL RELAXATION

Grade Range: 2-3

Materials: None

Procedure: This activity may be performed at the child's desk or in a clear space. Discuss the difference between tension and relaxation of body parts and the ways in which speech may be affected. (Tension can make the voice shrill and

- I want everyone to find a space in the room to be alone. We're going to concentrate on being alone, so we don't touch anyone or anything. You don't have to see me, but you must be able to hear me.

Suggested Side Coaching

unpleasant; and in extreme cases, the throat may hurt.) After demonstrating the following exercise, the leader asks the group to stand at attention.

- Now, stand at attention like a soldier. Make your body stiff as a board.

Having made sure that each child has assumed a rigid, tense posture, the leader asks the group to relax. Participants are to notice the difference in the feeling of their muscles. Children should then stand quietly while they review the vowel sounds. The leader asks the group to tense again, and they sound out the vowels: *A, E, I, O, U.* The group should then relax and repeat the vowel sounds. Then, in order to relax further, the children should let their heads fall forward, touching the chin to the chest. Moving slowly, and keeping their jaws open (yawning is to be encouraged) the children should move their heads in a semi-circle from right to left and then from left to right. Have everyone stretch and go through the vowel sounds again. Discuss the difference in feeling and sound when the body is tense, and stress the importance of conscious relaxation when speaking.

- Now, relax your body. Shake it out. Stand easily and feel the difference.

- It's important to think about our throat muscles now, because they help us speak. Close your eyes if you like.

Activity: SAY IT!

Grade Range: 2-4

Materials: Eraser, letter cards

Procedure: Teacher and class sit in a circle on the floor. After the teacher explains to the class how the game works (below), the class members practice passing a chalk eraser to each other around a circle at regular rhythmic pace. The pace should not vary, because it is the timing device for the activity.

The class should then try to think of words which begin with the letter specified on the word card chosen by the leader. (For example, if the letter is "B," the class should be encouraged to think of a series of words beginning with that letter.) If time permits,

have several practice sessions and run through several letters with the class, allowing the children to write on the chalkboard the words they have thought of.

When the class is ready to begin, a volunteer sits in the center of the circle. Show the volunteer a letter; and in the time necessary to pass the eraser around the group, the volunteer tries to think of three or more words beginning with the specified letter. Pronunciation should be correct and articulation should be accurate. For the more difficult letters, ask the entire group to help think of words after the volunteer's turn. The activity continues with a different letter's being used each time a new volunteer takes the center.

- Try to close your mind off to everything but the letter I'm going to show you. That's called *concentration,* and I want you to concentrate.

Variations: The number of words required in a turn can be lengthened.

Combinations of letters may be used.

Activity may be altered so that each student must think of a word as he/she is passed the eraser.

- Now remember, you have both the words and the eraser to think of at the same time.

Activity: THEN WHAT HAPPENED?

Grade Range: 2-4

Materials: None

Procedure: The first participant briefly describes a simple event. The second participant should think of a possible reason for that event. The remaining players each try to describe something that might have happened as a result of that event. The game may continue as long as the responses are interesting and fun. The leader may call on a participant to describe a new event and start the game over when necessary.

- I will start with, "The zookeeper opened the lion's cage very early this morning." Now who can tell me why he did that, and what happened next?

Suggested Side Coaching

Activity: A B C ADJECTIVES

Grade Range: 2-4

Materials: None

Procedure: The leader constructs a sentence that contains one adjective that begins with the letter "A." The next individual substitutes that "A" word with a "B" word and the third player proceeds on through to letter "C." (This is an AWFUL car. This is a BATTERED car. This is a CRASHED car.) Continue through the alphabet.

Since the object of the activity is to use an adjective beginning with the correct letter, nonsense sentences can result, for example: "This is a dunced car." "This is a zany car." "This is an X-rayed car."

Variation: Have the children cut out pictures from an old magazine and describe object(s) in the pictures beginning with adjectives which start with "A," etc.

Activity: NAME IT

Grade Range: K-3

Materials: 26 Alphabet "Flash" Cards

Procedure: The class is divided into teams (two to four depending upon class size and maturity).

The teacher discusses sets such as food items, cars, items sold in a supermarket, things found in a house, sporting goods, and so forth. Each team then chooses or is assigned a set.

- What does the word "set" mean? Who can tell me? Let's try to name some sets.

The leader mixes the cards and holds them up to the players one at a time. Each team tries to name an object in its set that starts with the designated letter. Members in each team take

turns writing the correct words on the chalkboard. In each case, the player who first guesses a set object accurately scores a point for his/her team.

Keep in mind that non-playing children can participate by mixing the letter cards and keeping score.

Activity: FULL OF SOUND AND FURY

Grade Range: 2-4

Materials: Sentence cards, or sentences written on chalkboard

Procedure: Write the individual sentence on the board, or use sentence cards (see list below) and ask children to use the sentence in varying expressions depending upon a particular environment. Ask children to try to convey attitude through varying their intonation.

- Say the sentence as though you were speaking to a dog. Say the sentence as though you were standing on ice without any shoes on.

1. Downward Intonations

   a) I'm going home.
   b) He didn't see me.
   c) They saw Henry.
   d) Turn around.
   e) Do it now.
   f) Feed the dog at ten.
   g) Bring me the books.

2. Upward Intonations

   a) I'm going home.
   b) He didn't see me.
   c) They saw Henry.
   d) Turn around.
   e) Do it now.
   f) Feed the dog at ten.
   g) Bring me the books.

Suggested Side Coaching

Activity: MAKIN' MUSIC

Grade Range: K-3

Materials: Large shapes of musical and/or rhythm instruments, cut out of red cardboard

Procedure: The leader discusses with the students the names and sounds of a number of musical and/or rhythm instruments.

The leader explains that the class is to form an orchestra. Each player will make sounds appropriate to an assigned instrument. Categories include woodwinds, brass, percussion, strings. Each student then decides which instrument will begin, and the leader groups them appropriately.

The leader directs the group as they "play" a musical selection. Keep the selection simple. (Examples: "Mary Had a Little Lamb," "Jingle Bells") The leader directs by moving hands and arms for tempo and with verbal directions such as "slower," "quicker," "softer," "louder." The leader can use hand movements to indicate when volume should be louder or softer.

- What instruments can you describe? Can you imitate any of the sounds? How? Which one do you like? What does the conductor do? What do the musicians do?

Variation: A student may be selected as the orchestra leader.

City sounds: cars, horns, ambulance sirens, garbage trucks

Food orchestra sounds: spaghetti, cookies, soda, ice cream, salad, cereal

Country sounds: birds, trees, cats, chickens, cows

Poetic sounds: Words selected because students like their sounds; e.g., good morning, ho-hum, tinkle-tinkle, twinkle, dance, laugh

Body sounds: coughs, sneezes, hiccoughs, finger snaps, foot tappings

Suggested Side Coaching

Activity: I'VE GOT A ROAR INSIDE OF ME

Grade Range: K-2

Materials: None

Procedure: Invite the children to sing along, and teach them the verse, "I've got a *roar* inside of me. — It sounds like this:" (melody optional)

Children then demonstrate the kind of roar indicated by the leader; e.g., silent roar, ferocious roar, timid roar. The children should also practice stopping instantly at an agreed-upon hand signal.

- Remember not to roar any louder than I do.
- What are some different kinds of roars we can try?
- You must stop roaring when you see me do this: (hand signal).

Variations: Try the activity with . . . *A LAUGH* . . . (e.g., belly laugh, giggle, titter, snicker, silent laugh).

A SCREAM (e.g., silent scream, startled scream)

Activity: SOUNDS THE SAME

Grade Range: K-3

Materials: Word and sound list below

Say a word or sound with precision and clarity. Group is to repeat in unison the word just articulated. Then the group will say as many words as they can think of that have the same letter sound as the initial word.

Sounds —

1. OO: goose, mongoose, noose, loose, tooth, croon, spoon, noodle, poodle, moose
   - The root of my tooth is loose and very *soon* I shall have a very loose tooth root.

   (Ask for volunteers to work on each individual long sentence to present in class for the next session. The children seem to really enjoy the challenge of tongue twisters.)

2. AW: law, awful, flaw, jaw, claw, saw, bawl, wall, call, stall
   - I saw in the stall next to the wall an awful claw.

3. A: that, cat, hat, flat, bat, track, cramp
   - Jack Spratt sat on his cat when he fell flat.

4. AA: rather, castle, laugh, faster, last, past, after, granted
   - Dan would rather use lather for that matter because he can lose his whiskers faster with lather. He who laughs last, laughs last.

5. EE: steel, keel, wheel, heel, kneel, peel, scheme, green, sees, bees
   - He sees the green steel keel and the wheel of the heel on the orange peel.

6. AY: ate, cake, tray, ranger. chase, frame, grape, lake, ache, cane, lazy
   - The lazy ranger chased the quail out of the cane brake around the lake and ate the grape cake from the tray.

7. E: pen, sent, left, hen, men, let, met, pet, pepper, letter
   - Ben Kent spent ten cents when Len Best bet Ben he couldn't play chess.

8. I: bit, mitt, filter, skin, mixed, win, minute, whistle, lifting, gift
   - In the evening, Tim listens every minute.

9. AH: cot, dot, hot, pot, knock, stop, pop, bottle, follow, block, copper
   - The hot shot heard a shot from his father's Fiat, then a pop-pop.

10. UH: cut, uncle, bubble, puddle, hunt, buckle, under, thunder, trunk
    - Jungle Jumbo (a big elephant) plunged his trunk in a puddle with a sound like thunder.

11. OO (as opposed to OOO): good, book, look, brook, cook, hook
    - That looks like a good cook book.

11. ER: purr, stir, blur, prefer
    - I prefer to stir.

12. PUH: pay, pickles, pattern, pastry, pick
    - Let Pete pick his own piece of pastry.

13. BUH: band, number, big, bigger, bump
    - The bump on my knee needs a bigger bandaid.

14. MUH: memory, mustard, mane, main, Roman
    - Many mangy birds make messes on my back porch.

15. WUH: water, west, wasteful, were, watch, window, witty, away, where, rowing, walk
    - Where were we walking when the water went away?

Here are a few suggestions that deal with articulation: Never push the attention span of the children when working with sounds. It's often better to work quite slowly on each sound. Let the children help you in developing other possibilities of sentences with the same sounds or with difficult ones arranged together. Vary approaches, once the children appear to grasp what you are trying to do. Use large cards and ask for your volunteers to speak as clearly as they can.

Variation: Compile words that fit the sounds suggested by the children. Ask them to make lists, then speak the words and dramatize them.

IV. Pantomime

CHAPTER FOUR. PANTOMIME

INTRODUCTION

Pantomime is a form of non-verbal communication. Working silently, the child has only his/her body and the surrounding space to communicate an emotion, to tell a story. Concentration is required as the child uses imaginary objects. The child must think of the "real thing" in order to conjure up that object to classmates. Shaping that object out of the air, the child is unconsciously using his/her knowledge of size, shape, and weight. At first, the lack of concentration might cause the basketball held by the pantomimist to turn into a tennis ball or even disappear altogether; but continued work in pantomime can develop the child's sense of controlling the surrounding space, and even of controlling himself/herself.

Allow the children ample time to develop exact movements. After each pantomiming session, discuss with them what was communicated. Discussion gives the mime a chance to find out from peers what they understood from his/her work. Pantomime can become a magical form of communication in an atmosphere of trust and enthusiasm.

Suggested Side Coaching

Activity: IT'S MORNING

Grade Range: K-1

Materials: None

Procedure: Have everyone sit in a circle. Ask the children, "What do you do when you get up in the morning?" The more detail they can recall, the more detail will go into their pantomimes. Ask questions that will help them to elaborate on their morning rituals. Use pantomime to show the children one of your morning chores. After someone has recognized what you're doing, ask for a volunteer to mime some morning activity at his/her house. The other children then should guess what is being done. Select another pantomimist to perform another morning chore. Having the child whisper to you what will be portrayed allows you to help with side coaching. Permit the child to tell what he/she is doing if no one understands it.

- Who wakes you?
  Do you sleep alone?
  Where do you wash up?
  Do you wash your ears?
  Do you sit or stand when you dress?
  What do you eat for breakfast?
  Does your jacket zip or button?

- Show us something else you do in the morning.

  Show us what you're using.

  Leave room for the toothpaste.

  I don't see any soap in your hands.

Variations: It's Suppertime
It's Saturday
It's a Snowy Day

Activity: SENSORY PANTOMIMES

Grade Range: K-4

Materials: None

Procedure: Children are seated in a circle. Tell them to follow directions carefully. No one should talk, but each should respond in pantomime. Examples:

1. Show with your eyes: "I see a kitten walking across the yard." "I see my favorite football team losing the game."

2. Show with your nose: "I smell pumpkin pie in the oven." "I smell something really awful in the room."

Suggested Side Coaching

3. Show with your face: "I like this cake." "This meat is spoiled."

4. Show with your toes: "This floor is cold." "My feet hurt because my shoes are too tight."

5. Show with your finger: "This potato is hot." "This water is too cold for swimming."

6. Show with your shoulder: "I bumped the door." "I'm so tired."

7. Show with your waist: "This belt is too tight." "I ate too much."

8. Show with your hands: "This is a very soft kitten I'm petting." "This is a sand castle I'm building."

Activity: MUD SLINGING

Grade Range: K-4

Materials: None

Procedure: The class stands in a circle. Scoop up a handful of imaginary mud. When you pick up the mud, describe it so vividly that everyone will be able to see it. Explain that you're going to give the mud to someone. You can throw it, pour it, rub it on shoes, or drop it on a head — and the receiver of the mud must react accordingly. The receiver then scoops it off and "gives" it to someone else.

- I've got some thick, gooey, dirty, oozing mud in my hands. It's soft and wet and sticky. I'm going to throw it at one of you. I want you to scrape it off and give it to someone else.

Everyone should have a chance to deliver and to receive the mud. Remember to leave room for the mud or any other imaginary material you may use.

- Remember to leave room for the mud. Don't let it disappear.

Variation: Do this exercise with imaginary materials; e.g., Dr. Seuss's Ooblick.

Suggested Side Coaching

Activity: THE MAGIC BOX

Grade Range: K-4

Materials: None

Procedure: Have the children sit in a circle. Explain that there's a huge box inside the circle. The only way to open it is by holding onto the two imaginary handles that each child will find near his/her feet, grasping the handles tightly, and lifting the box slowly off the floor. Inside the box are wonderful treasures. One at a time, children can each take a prize while everyone else holds the lid up. Each child must reveal what the object is by how he/she handles it. This activity can also be done with each child putting something *into* the box. The box can be either a safe place to store "things" or a wonderful treasure container.

- Grab the handles to your left and right; and when I count to three, everyone lift the lid together. Ready? 1 . . . 2 . . . 3 Lift! Johnny, take something out while we hold the lid up. Wow, a bicycle! What color is it? O.K., park it over there while we lower the lid. Who wants to be next? O.K. Let's lift the lid again.

Variation: WHAT'S IN THE BOX?

Have each student open an imaginary package and react to the contents. The way in which the child handles the contents should show what it is.

- Reach up and take that box off the shelf. Now set it down in front of you. Lift the lid very carefully to see what I got you. You may take it out and show everyone your gift, if you'd like. Do you like it? Don't drop it. Now put it back in the box, and put the lid back on the box. Now put the box back on the shelf. You can take it home with you after school.

Activity: LEMONADE

Grade Range: 1-2

Materials: None

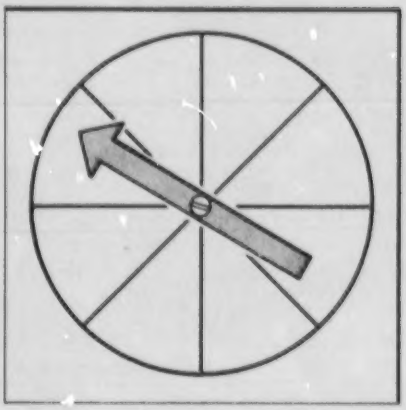
Procedure: Two teams line up and face each other as they would in a game like Red Rover. Team #1 decides on an occupation to pantomime for Team #2. They stand in a line, shoulder to shoulder, and chant the following:

Team 1: Here we come.
Team 2: Where're you from?
Team 1: New Orleans.
Team 2: What's your trade?
Team 1: Lemonade.
Team 2: Show us, if you're not afraid.

Everyone on Team 1 then simultaneously pantomimes the agreed upon occupation. Team 2 tries to guess the occupation. After guessing correctly, Team 2 decides on an occupation. To avoid confusion, you may want to start this activity by helping each team to decide before the game what its occupation will be.

Variation: The game can be played by acting out topics other than *occupations*. (For example: forms of transportation; animals; anything that begins with the letter "R" or the "Ch" sound; emotions; the weather; special holidays)

Activity: THE WHEEL GAME



Grade Range: K-4

Materials: A pencil
A wheel with an arrow attached so that the arrow can spin around and point to different segments of the pie. On a 7" x 6" board, place a pre-segmented paper circle. Attach an arrow to the board and paper pie by inserting a brad through the center of the paper and directly into the board. The arrow should be attached with a brad in such a way that it will spin easily.

Procedure: On the wheel, write down different objects, animals, people, occupations, or emotions to pantomime. A child spins the arrow, and then the whole class acts out that particular object or animal. Children can also take turns doing

the pantomime. Examples:

Occupations: firefighter; doctor; teacher; TV repairperson; artist

Different types of chairs: swing; throne; rocking chair; high chair; sofa; wheelchair. Children sit on the particular chair. Teacher helps through sidecoaching.

- Feel the softness of your throne. Are you a king? How do you sit in your chair?

Animals: bear, snake, gorilla

Sounds: haunted house, swamp, traffic, wind

Activity: RESHAPE MY SHAPE

Grade Range: 2-4

Materials: None

Procedure: Have the children stand in a circle. Make an object with your hands and use it so that the children will know what it is. After the object has been shaped, it is passed on to the next person who will reshape the object into something else.

- Remember! Don't let my shape fall from your hands before you begin to reshape it. Show us what you've made with it. Now pass it carefully to the next person. It's just like silly putty; when you're done with it, roll it up and pass it on.

Activity: TUG-OF-WAR

Grade Range: K-4

Materials: None

Procedure: Divide the children into two teams. Have them practice playing tug-of-war with a real rope. Then take the rope away and have the children pantomime the game.

- Feel the rope in your hands. Hold on tightly, but don't let the rope disappear. Now . . . PULL! Don't give up.

Variations: Jumping rope; playing basketball, volleyball, baseball

		Suggested Side Coaching
Activity:	PAIRS IN CHAIRS	
Grade Range:	2-4	
Materials:	A chair	
Procedure:	Have one child sit in a chair and choose another child to pantomime an occupation that would call for a person to be sitting in a chair; e.g., optician, truck driver. The standing person must interact with the person sitting in the chair without engaging in conversation. (This is a variation of the Pairs in Chairs game listed in the Chapter on "Characterization and Improvisation.")	• I'd like someone to come up and sit in this chair. O.K. Susie, now Johnny's going to do something so you'll know where you are. (Johnny comes up and pantomimes cutting her hair.) As soon as you know where you are, show us by your reactions what Johnny does. You look worried. Is he taking off too much?
Activity:	WHAT AM I WAITING FOR?	
Grade Range:	1-4	
Materials:	None	
Procedure:	The children take turns to pantomime a situation in which they are waiting for something or someone; e.g., a bus, a taxi, a shot from the doctor, a mother late in picking a child up from school. This involves *emotional* awareness in addition to *sensory* awareness.	• Show us what you're waiting for. Remember that you have to show us how this situation makes you *feel.* Think about what you're waiting for and how that makes you feel.
Activity:	WHAT'S MY EMOTION?	
Grade Range:	K-4	
Materials:	None	
Procedure:	Have the children pair off and divide into "listeners" and "tellers." The "teller" pantomimes something which really happened to him/her that evoked a strong emotion; e.g., anger, joy, fear, frustration. The "listener" should be able to guess how the "teller" felt about the incident. Reverse roles so that the "teller" becomes the "listener." Then give the teller the option to tell the listener verbally what happened.	• Be sure you show your partner exactly what is happening. Don't leave anything out. Your partner should know exactly how you feel. When you have finished and your partner has guessed your emotion, you may tell what actually happened, if you wish.

Activity: SPELL IT

Grade Range: 2-4

Materials: Flashcards, chalk, chalkboard

Procedure: On a quantity of flashcards, spell out words (one to a card) appropriate to the grade level involved. Have the class seated in front of the chalkboard. Then have a child select a card, become familiar with the spelling of its word, and pantomime an action or an object for each letter of the word being spelled. (Initially, children may feel more at ease by working in pairs.) Each action or object should begin with the proper letter of the word being spelled; and as the class guesses each object or action, its beginning letter is written on the board until the class guesses the entire word. For example, if the word to be spelled is "dark," the child might pantomime first driving (d); eating an apple (a); running (r); and flying a kite (k).

Children catch on rapidly to this game and enjoy the chance involved during the flashcard selection as well as having their classmates guess their pantomime correctly. This variation on Charades is an enjoyable way for the child to improve spelling skills. The leader should be in charge of the flashcards; should also write the letters on the board; and knowing the word, may offer suggestions if the student runs into difficulty during the pantomime. It is also suggested that the leader introduce the activity by pantomiming the spelling of a word himself/herself.

V. Rhythm, Music and Poetry

CHAPTER FIVE. RHYTHM, MUSIC, AND POETRY

The essence of music is rhythm. The essence of all aspects of the earth, including human life, is rhythm.
— Brian Way, *Development Through Drama*

INTRODUCTION

Rhythm, an essential building block of music and poetry, is simply a subdivision of time. Children respond to external rhythms without hesitation and with immediate enjoyment, primarily because these rhythms are related to internal rhythms such as the heartbeat and breathing. Since children's response is so immediate, rhythm activities can be both spontaneous and orderly. The control device in such activities is the rhythm itself.

Once children have had rhythm adventures, they are ready for creative experiences involving music because it encourages them to express themselves more freely intellectually, emotionally, and physically. Music serves as an effective stimulus for the imaginations, and a visual image conjured up by music can be translated into something as abstract as a mood or as concrete as a story.

Poetry is included in this chapter because there seems to be a logical progression from rhythm to music to poetry. Poetry speaks to children with as much immediacy as rhythm and with as much pictorial sense as music; and it adds the distinguishing feature of verbal meanings to its impact. The exactness of fine poetry, with just the right phrases suggesting the images, can bring an awareness of the value of words and help children to become more articulate speakers.

Suggested Side Coaching

Activity: THE NAME GAME

Grade Range: K-4

Materials: None

Procedure: This activity will help the children learn **right** and **left,** while they're learning each other's names. Have everyone sit cross-legged in a circle. Then tell them to find out the name of the person sitting directly to their left and the one directly to their right. Then demonstrate the rhythmic pattern: clap hands twice and slap knees twice while saying the names of the persons to your left and right, as follows: "**John** is on my **left** and **Mary's** on my **right.**"

Each child takes a turn naming the persons to his left and right, coordinated with the clapping and slapping motions. Continue around the circle until everyone has had a turn. Keep the atmosphere relaxed. Remember the object of this game is to enjoy the introductions.

- I'll give you a few seconds to find out who's on your left and who's on your right. Just first names, all right?

  Now let's start the rhythm. Everyone follow me . . .

  Clap hands twice (1 . . . 2) and slap knees twice (3 . . . 4) Keep the beat! (1 . . . 2 . . . 3 . . . 4) Now I'll introduce you to these two people. John is on my left, and Mary's on my right.

Activity: RHYTHM ADVENTURE

Grade Range: K-4

Materials: Drum

Procedure: Have the children close their eyes. Explain that the sounds of the drum are going to take them on an adventure in the jungle. Start a slow, steady rhythm on the drum. (Change the rhythm to fit the different episodes in your adventure.)

They're lost in the jungle, and the sun is going down. (Change the rhythm.) They suddenly hear a low rumbling sound that gets louder and closer, and louder and closer. (Change the rhythm.) It's a stampede of some kind. They have to climb the nearest tree or be trampled. (Let the rhythm reach a climax and then fade away.) Quickly, they must find the road. If they

- Close your eyes. When I start to beat my drum, we're all going to travel.

  We've travelled to the jungle of Brazil.

  I'm not sure how we got here, but we're very lost. It's getting dark. People at our camp are probably wondering what happened to us.

  What's that noise? Sounds like an angry rhino or maybe even an elephant. Quick, climb a tree. Whew, that was close. We'd better

can find the road, they'll be safe. (Frantic rhythm) Finally they find it. (Stop) And what should be coming down the road but the bus from camp! (Slow the rhythm for a bumpy ride on the bus.) And they arrive safely back at the camp.

find the road in a hurry.

Look, I found it! Here's the road. And there's the bus from camp. I've never been so glad to see a bus before in my life!

Variations: Lost in the Woods
A Day at the Zoo
A Trip to the Circus

Activity: RHYTHM WALKS

Grade Range: K-2

Materials: Drum or tambourine

Procedure: The rhythm walk is like the rhythm adventure except that the children are out of their seats this time. Have them find their own space where they will stand with their eyes closed. Talk them through a mental trip to the woods. Have them open their eyes and begin the walk. With a straight 4/4 time on the drum or tambourine, have them walk while you describe their surroundings.

- It's a beautiful day for a walk in the woods.

  Close your eyes and feel the sun on your back. It's shining down through these beautiful oak trees. Everything smells fresh and clean. As you open your eyes, you can hear the bird's twittering and the leaves rustling in the breeze. Take a deep breath. And look around.

  Oh dear, it's starting to rain. It's really coming down now. We're all going to get soaking wet. Let's find some shelter and wait out the storm. Quick, before you get drenched!

  Oh, it was only a cloudburst, and it seems to be clearing up now. Look, it's stopped. Let's walk home before we get rained on again.

  Now let's talk about that walk. What did you see? You saw a bird. What color was it?

Tap on the drum with your fingernails for the twittering of birds. Use slow, steady rhythm for the rain falling. Increase the speed and volume as the rain gets heavier. Frantic beating for the downpour, thunder, and lightning. (Turning the light off and on can be very effective lightning.) Slow the beat as the rain lets up. Pick up the original rhythm. All walkers should then return to their seats. After the walk, the children can talk about what they saw and heard in the woods. Ask about specific things they saw, heard, felt, or smelled on the walk.

Variations: Soldiers Marching into Battle
Walk Through a Haunted House
Circus Rhythms

Have the children move to a steady beat of horses trotting. Vary the rhythm according to

- Under the Big Top, the great horse trainer Linguini is putting his palominos through their paces. (As

what the horses are doing — cantering, galloping, turning, jumping over hurdles. Now have the children move as tightrope walkers. Use a slow measured beat or a drum roll.

Linguini) "Come on, you proud prancers, over that hurdle, now round again — change to a trot, now gallop again."

You're high above the circus floor with no net under you. Steady on the rope. Can you stand on your toes in the center? Easy does it. Try turning around.

Now they are elephants, with a slow, lumbering rhythm. Try clowns, too, using a waltz-time rhythm. Clowns can do very funny things in waltz time. This rhythm activity lends itself very well to the introduction of music as a background for their circus.

Rhythm walks are a fine method for stimulating the imagination and introducing the child to the concept of climax in music and in a story line.

- Now the center ring is filled with elephants. They move with such style and grace. And what circus would be complete without the clowns!

Today they're attending a fancy dress ball.

Activity: HEARING THE IMAGE

Grade Range: K-4

Materials: Records or tapes of classical music, such as *The World's Favorite Showpieces* produced by Peter Delheim
Stereo LSC-3314
Cassette RK-1294

Procedure: Have the children listen quietly to an entire musical selection, and then discuss the music with them. Encourage the children to develop a vocabulary for describing the music. Now play it again, and ask the children to listen this time for whatever is happening in the music.

At first, the images will be random, but you should try to work the discussion into a story line for some pieces of music. If a story evolves, it may be as simple as, "The birds are asleep; they wake up and dance." Beginning activities with musical images should not last more than a few minutes.

- Was the music sad or joyful? How did it make you feel? Did you like the music? Did you hear lots of high sounds or lots of low sounds or both?

- Do you see anything in the music? Shut your eyes and listen for what's happening in the music. Can you see people in the music? What are they doing? Are they sad or happy? Where are they? How did they get **there**, do you suppose? Now what's happening?

Suggested Side Coaching

Variations: Have the children use crayons or paint and paper and draw with the music. The musical selections should not be more than five or six minutes long. Have the children begin with simple expressions in colors of how the music makes them feel. Then expand it to fit the discussion of what's happening in the music, and have them draw a scene of what they see happening. The first art work will probably be an abstract, and the second may be a representational picture. You may want to suggest several different approaches to these listening projects. Examples:

drawing the speed and mood of the music

drawing a scene that develops from discussing the music in terms of a story line

having all the children work on one big mural together

- Can you show the mood of the music with your crayons? What color does it sound like? Is it an angry red? Does the music suggest to you sharp objects? Round, smooth ones?
- Draw a picture of what's happening in the music. While you draw, I'll let the music play again.

Activity: DANCE TO THE MUSIC

Grade Range: K-3

Materials: A guitar or a piano or a record player with a musical selection featuring different tempos

A cassette tape recorder with short musical selections of various tempos on the tape

Procedure: This is a fine warmup activity. Have the children find their own space and instruct them to move to the beat of the music. At first you may want them to move just their hands and arms, or just their feet, or their noses, but eventually they should be moving their whole bodies. Let them know before you begin to play that the beat will change, so they must listen carefully. Play a simple song with a straight 4/4 rhythm such as *Skip to My Lou.* Play it very slowly, then in waltz time, then very fast. Then slowly again. The children will love the suspense of the changing rhythms. If you are using a record player to keep fluidity in the exercise, play the same song, but change from one speed to another on the machine.

- When I start to play, move just your feet in time to the music.
- Now move just your hands and arms. Listen closely: the rhythm is changing. Now move all over.
- It's going to change again. Move to the beat.

Suggested Side Coaching

Activity: MOOD MUSIC

Grade Range: K-2

Materials: Records of various rhythms and moods such as marching music, calliope music, *Overture to 2001: A Space Odyssey*

Procedure: Select a scene from a familiar book with a simple story such as *Make Way for Ducklings.*

Read the book to the class. Select a scene that will involve as many children as possible. In *Make Way for Ducklings,* there's a fine scene in which the ducklings march across a crowded street and Michael, the policeman, holds up traffic for them. At least eight of the children can be ducklings and many can be motorists. Someone should be Michael, and a few can be passersby on the sidewalk. A little old lady in the scene says, "Isn't that amazing?" and an old street sweeper says, "Well, now, ain't that nice!" Rehearse the children in the scene, calling out the entrances of various characters. First the ducks begin marching. Then the cars begin passing. Michael steps into the street to stop traffic. As the ducklings march across the street, the little old lady and the street sweeper say their lines. When you say "Cut!" the action stops. When the children know what they are doing, start the scene with the music playing. The first selection to be played should be marching music. Instruct the children to listen to the music and let the music tell them how to move. Then try it with music from the Jets' theme from *West Side Story* and watch the entire scene in changed motion. Play the calliope music and see the action become very fast.

- **Now that we've read the story, I'd like to do a scene from it. Let's do the scene with the ducklings crossing the street and Michael, the policeman, holding up the traffic. There's a picture of it here in the book. Take a good look at it.**

I want my ducklings over here in a straight line.

Now my motorists will be coming down the street in this direction, but no speeders are allowed. This is a very crowded street, so I expect you to follow the 25-mile-an-hour speed limit.

Michael will be standing here when he sees the ducklings marching toward the street. Run right out, Michael, and stop the traffic. When you motorists see Michael, stop your cars. Now I need a little old lady and a street sweep.

O.K. Ready?

Action! Ducklings. Cars. Michael.

O.K. Cut.

Activity: POETRY DRAMATIZATION

Grade Range: K-4

Materials: Narrative poetry or action poetry found in anthologies such as:

Let's Enjoy Poetry (2 books), selected and arranged by Rosalind Hughes, ed. by G. N. Edwards. Boston: Houghton Mifflin Company, 1958, 1961.

The Golden Treasury of Poetry, by Louis Untermeyer. New York: Golden Press, 1963.

The Illustrated Treasury of Poetry for Children, ed. by David Ross. New York: Grosset & Dunlap, 1974.

The Nutshell Library by Maurice Sendak. New York: Harper & Row, 1962.

Procedure: Preface the dramatization of any poetry with background information pertinent to the topic of the poem. After reading the poem with the children, discuss and experiment with various movement possibilities, collectively and in small groups. The poem may lend itself either to interpretive movement or to a scene complete with costumes. The presentation of the poetry is closely related to the content of the poetry. Background music can be very helpful for getting the children into the mood of the poetry or for simple movement activities based on the poetry.

Here are a few examples of poems suitable for dramatization:

Animal Poems: Simple Movement

Jump or Jiggle by Evelyn Beyer

Frogs jump
Caterpillars hump
Worms wiggle
Bugs jiggle
Rabbits hop
Horses clop
Snakes slide
Seagulls glide

Mice creep
Deer leap
Puppies bounce
Kittens pounce
Lions stalk
But — I walk!

Animal Poems: Simple Dramatization

The Little Turtle by Vachel Lindsay

There was a little turtle
He lived in a box
He swam in a puddle
He climbed on the rocks

He snapped at a mosquito
He snapped at a flea
He snapped at a minnow
He snapped at me

He caught the mosquito
He caught the flea
He caught the minnow
But he didn't catch me!

Dramatize each poem; then experiment with animal movement, animal sounds, or poems the children write themselves about animals. Or have a chorus read the poem while two or three children dramatize it.

SENSORY POEMS: Dramatization with Music

Discuss the sights and sounds of the poem. Dramatize the poem and use sound effects suggested by the children. Use musical instruments to accompany the dramatization.

Feet by Dorothy Aldis

There are things
Feet know
That hands never will,
The exciting pounding feel
Of running down a hill,
The soft, cool prickliness
When feet are bare
Walking in
The summer grass
to almost anywhere.
Or dabbling in
Water, all
Slip sliding through the toes
(Nicer than through fingers, though why no one knows.)
Toes, tell my fingers, I said to them one day,
Why is it such fun just to wiggle and play?
But toes just looked at me, oh so still,
Oh there are things feet know,
That hands never will.

Experiment with different textural sensations for hands, and feet. Use sand, grass, water, mud, felt, lace, rubber. Now dramatize the poem, letting the children use their imaginations to sense the different textures.

Ice by Dorothy Aldis

When it is in the wintertime
I run up the street
And I make the ice
Laugh with my feet.
Crickle, crackle, crickle, creet, creet, creet.

Discuss words that sound just like the sounds they make.

Other poems suggested for use:

Animal poem:

The Elf and the Doormouse by Oliver Herford

Poems of Movement:

Merry-Go-Round by Dorothy Baruch
Stop-Go by Dorothy Baruch
Trains by James Tippett

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SUGGESTED STORIES, POEMS, AND ANTHOLOGIES FOR DRAMATIZATION

Title	Author
Are You My Mother?	J. B. Eastman
Just So Stories	Rudyard Kipling
The *Madeline* Stories	Ludwig Bemelmans
I Feel the Same Way	Lilian Moore
A Child's Book of Dreams	Beatrice Schenk de Regniers
The Hare and the Bear	Yasue Maiyagawa
Anansi, the Spider Man	Philip M. Sherlock
The Crack in the Wall	George Mendoza
Wind in the Willows	Kenneth Grahame
Winnie-the-Pooh (series)	A. A. Milne
Yertle the Turtle (and other stories)	Dr. Seuss
A Bear Called Paddington	Michael Bond
Charlotte's Web	E. B. White
Little Pear	E. F. Lattimore
Peter Pan	Sir James M. Barrie
Quiet on Account of Dinosaur	Jane Thayer
Pippi Longstocking	Astrid Lindgren
A Treasure Chest of Tales	
Wizard of Oz	Frank L. Baum
Alice's Adventures in Wonderland and *Through the Looking Glass*	Lewis Carroll
There Comes a Time	Babette Deutsch
Aesop's Fables	C. R. Gibson
I Couldn't Help Laughing	Ogden Nash
The Tailor of Gloucester	Beatrix Potter
The Provenson Book of Fairy Tales	Alice and Martin Provenson
The Giving Tree	Shel Silverstein
Today Is Saturday (poems)	Zilpha K. Snyder
The Golden Bird	The Brothers Grimm: trans. by Richard Sadler
Charlie and the Chocolate Factory	Roald Dahl
Johnny Tremain	Esther Forbes

VI. Storybuilding and Dramatization

CHAPTER SIX. STORYBUILDING AND DRAMATIZATION

INTRODUCTION

Most children find the re-creation of familiar stories stimulating and rewarding — stimulating, because the child who approaches a familiar story tends to regard himself/herself as an authority on the subject; and rewarding, because the renewal of the theme (generally universal in nature) intrigues the child into regarding life as an experience with different and occasionally magical properties!

Since every story has a central theme or universal thought, the action of the story may be modified for different classes or special groups while the benefits remain the same. There are many reasons to dramatize a story, and the teacher's purpose will naturally influence the presentation.

The story's theme is the maxim or lesson embodied within and demonstrated by the story. When written by itself, the theme usually takes the form of a proverb, or a piece of folk wisdom; for instance, the theme of the story of *King Midas* is "The best things in life are free." Dramatizing this universal theme can lead the child to reflective thinking which enriches group experiences and gives special meaning to everyday occurrences. The leader should remember that there are many possible interpretations for one story; and to the child particularly, all of them are worthy of exploration. As children grow accustomed to the techniques of dramatization, the teacher can help them develop stories which do not originate with familiar tales but are based instead upon children's everyday experiences.

Storybuilding can also be used to reinforce or motivate study in a particular curriculum area. Performing stories from particular geographic areas can help a child understand and accept cultural differences. (See *Picture People* in "Characterization and Improvisation," page 73.) The stories can also be built in conjunction with improvisations based on factual knowledge as part of a science unit; for instance, the children can try to grow from a seed into a tree and go through the seasonal changes. Then the class can dramatize stories about trees, such as "Why the Evergreen Tree Keeps Its Leaves in Winter" or "The Giving Tree."

Acting out a story about historical incidents or figures should provide children with experience in sequencing; cause and effect; problem solving; spatial concepts; character development; auditory retention; vocal and verbal production; vocabulary building; creation of setting; mood; and conflict. Focusing on the needs of the children, the leader should carefully select the materials to be dramatized and should also be responsible for gathering any materials that may be needed for the dramatization.

SAMPLE OBJECTIVES OF STORYBUILDING AND DRAMATIZATION

- to strengthen the child's imagination
- to develop vocabulary
- to encourage group decision-making processes
- to develop the habit of sequencing events
- to encourage group cooperation
- to encourage verbalization of the child's ideas and experiences
- to help the child learn to evaluate self and peers in a positive and constructive manner
- to role-play (experience what it is like to be in another's situation)

THE STORY

1. Choose a story that you feel fits the needs and the interests of the children. Try to select material that will be pertinent to *all* the children's backgrounds.

   OR: Help develop an idea for a story that fits the needs and interests of the children.

2. Be familiar with the story you are about to dramatize so that you won't have to keep referring to the book.

   OR: If the story is original, keep the outline on 3 x 5 cards for easy reference during the lesson.

3. Plan how you will arrange the classroom and children for the playing. Keep the scenery to a minimum at first until the group becomes more familiar with the story.

4. Dramatize the story. Cast the children in the parts they wish to play. (All the children should have the opportunity to play the parts they want. They also should have turns playing "the audience.") At first, the leader can play a dominant role in the story.

5. Discussion and evaluation:

   a) Did you believe the characters?
   b) Did you understand the story?
   c) What did you like or dislike about *your* character?

POINTS TO REMEMBER

1. Choose a story or idea that has several possibilities for action and dialogue.

2. Decide beforehand the goal for the session; *do not try to do* everything during one session.

3. Try to give each child or group of children a turn to present their ideas for the drama.

4. Choose the scenes that provide the most excitement to build upon. Once the children have acted out the major scenes, put the whole drama together. Keep in mind that proper sequencing of events is important to the child's comprehension of the drama taking place. If you leave something important out of the drama, the children will be the first to remind you!

5. Be certain that the children have as much time as possible for preparation, elaboration, and discussion.

STORY DRAMATIZATION: SIMPLE BEGINNING ACTIVITIES

Suggested Side Coaching

Activity: *Pierre, A Cautionary Tale* by Maurice Sendak

Grade Range: K-2

Materials: Props (suggested below)

Procedure: Read the story to the class. Encourage the children to say, along with the character of Pierre, "I don't care." Do as much characterization as you can while *reading* the parts of the mother, the father, and the lion. Since the story is in verse, the children will find it easy to sense when Pierre's complaint will pop up in the dialogue; e.g., his father said: "Get off your head, or I will march you up to bed." Pierre said: " I don't care." (In fact, the only problem you might have is getting the children to stop saying their one line long enough to listen to narration!) By the end of the reading, they are usually ready to act out the story.

DRAMATIZATION

Be prepared with at least one article of clothing for each character:

Mother — apron
Father — tie or beard
Pierre — vest or baseball cap
Lion — furry hood or mittens for paws
Doctor — white jacket or sweater

Set the scene:

Put a chair in the center of the stage area for Pierre to sit on. Position the other characters off stage.

You, as the teacher, are the narrator and feed the actors their lines. Follow the built-in directions in the story. In showing Pierre being eaten by the lion, use a sheet to cover the actors discreetly while Pierre climbs under a table or behind a portable chalkboard, out of sight. Then the lion sits in Pierre's chair and is covered with the sheet so that he looks " sick in bed." The doctor's office should be set up near

Suggested Side Coaching

Pierre's hiding place so that when "the lion gives a roar," Pierre can roll on the floor. On the line "Then everybody looked at Pierre," have the whole class look at Pierre. When Pierre finally does say, "Yes, indeed, I do care," applaud his transformation.

Activity: TRIP THROUGH A HAUNTED HOUSE

Grade Range: 2-4

Materials: Although music is all that is really necessary, this is a great opportunity to turn everyday furniture and objects into furnishings of the haunted house.

Procedure: Before launching into the trip through the haunted house, you may wish to practice sound effects the children commonly associate with haunted houses. Following this rehearsal, it may be a good idea to assign particular effects to the more enthusiastic children, to be performed later on cue. Pull the blinds and turn lights off. The children should huddle together at first for protection, as you, serving as guide, enter the house with them, talking them up and down stairways, into attics and cellars. A good recording of spooky music enhances the experience. The children should be asked what kinds of things they are encountering from room to room. They will supply plenty of material. Afterwards, discuss the different characters that can be expected to appear in a haunted house. As a source for both introductory and follow-up activities, the teacher may select a book on Halloween that has good graphics, or a suitable book on haunted houses to read.

- We're walking across a *creaking* floor. . . Wait a minute — do I hear a *chain dragging?*
- How can we protect ourselves from ghosts?

Suggested Side Coaching

Activity: MY GRANDMOTHER'S TRUNK

Grade Range: 1-3

Materials: Trunk or large box with lid

Procedure: Arrange children in a circle around the trunk. Have them memorize the phrase "My grandmother went to Alaska, and in her trunk she put _____."

The object of the activity is to let each child state what grandmother put in her trunk, and then get up to pantomime the action, using the trunk as a helpful focal point. Each child must recall what the persons before him/her said that Grandmother put in the trunk. The list gets longer and longer, and the children are encouraged to develop habits of concentration by trying to remember everything packed away for the trip to Alaska.

As children are first learning the game, keep a list of the baggage on the chalkboard, thus emphasizing accuracy as an important goal in memory. Afterwards, the students may pretend to be grandmothers and grandfathers, removing the items from the trunk and pantomiming their use.

- Now, we want to *describe* the things before we put them into the trunk. Instead of just packing away snowboots, tell us what color they are, what size, and whether or not they have any fancy trim like fur or buckles.

Activity: SOUND EFFECTS STORY

Grade Range: 1-4

Materials: None

Procedure: Have the children sit in a circle. Begin a story, using simple facts and descriptions. After you have started, each person in the circle adds a sentence, a fact, or a description. After the story is completed, write all the major events on the chalkboard, modifying them when necessary. Now the characters are chosen and the room is set up for the scene. The story is ready to be acted out. You may wish to act as a narrator. Some members of the group may wish to make the sound effects rather than act in the story.

- If this is a scary Halloween story, how may we show fear for the skeleton in our story? How many bones do you think this skeleton has? What should we name our skeleton? If this is a story about Paul Revere, how would his horse sound when he is tired from running?

A SAMPLE LESSON PLAN FOR STORYBUILDING OR DRAMATIZATION

I. **Motivational Discussion.** Try to be as enthusiastic as possible about the story that is about to unfold. Let the children know exactly what is going to take place.

II. **Sensory Awareness Pantomime.** Have warm-ups for the whole group. (See "Characterization and Dramatization," pages 71 ff., for some suggestions.)

III. **Presentation of the Story** or story idea, by reading, reciting, or using film

IV. **Discussion of Characterization Considerations**

V. **Dramatizing Familiar Stories.** Discuss sequence of events. Play the story as an entire group, leaving no child out. The first playing may include only a few of the more dramatic sequences and may be either non-verbal or teacher narrated.

VI. **Storybuilding from Original Ideas.** Begin the first step of the drama, including all children in some concept of the play.

VII. **Discussion and Evaluation** of the first playing. You may wish to demonstrate various character interpretations if the children are stumped at this point. Discuss with the children alternatives for ending a story differently.

VIII. **Replay the dramas,** perhaps, with other students substituting for the characters.

Suggested Side Coaching

- How else could we show that the elephant's trunk had grown? How could we solve this production problem? How might other people walk like the fox in "Henny-Penny"?
- What happens if Cinderella doesn't want to marry the prince?

TEACHER'S CARD FILE

Teachers may want to keep a story card file on hand. The outline suggested here will be both workable and useful.

I. Vital Data

A. Title
B. Author
C. Source (recordings or films)

II. Plot

A. List of scenes to play, with characters who appear in each scene
B. Suggestions for additional themes
C. Universal meanings and new concepts which could be introduced
D. Discussions and questions

III. Miscellaneous

A. Motivation
B. Warm-ups
C. Group pantomimes
D. Group verbal activities
E. Solo/Duo playing possibilities

SOME FAVORITE STORIES

A. *Where the Wild Things Are* by Maurice Sendak

Plot: Max is sent to his room without supper because he was mischievous. There he imagines himself in a jungle full of wild animals. He rules over the "wild things" for a while; but then, feeling lonely, he returns "home."

How does a happy animal talk? An angry animal? If you were a wild thing and you saw a little boy for the first time, what might you think he was? Would you welcome him? Why? Would you be afraid of him? Why?

Characters: Max, animals, mother (if so desired)

Theme: People can get lonely sometimes when they are far away from the people they love.

Warm-up activities: You are a wild animal. Show me how you play in a jungle.

Moods: Dreamlike, excited as the story climaxes, then content when Max returns home

You are Max. Sit on your bed and show us that your bedroom is turning into a jungle.

Suggested Side Coaching

Tell the Story — Group Pantomime

Pantomime the following:
In the kitchen: spilling milk, breaking a dish
In the living room: putting on your wolf suit; pulling the cat's tail
In the boat: hoisting the sail

You are Max. You are in the kitchen being very mischievous.

Group Verbal

"I remember when I was lonely once."

Can you remember a time when you felt lonely? Would you like to share your experience with us?

Solo/Duo Playing

Divide class into two groups, those to play Max and those to play animals. Have animals playing in the jungle before Max arrives. Each Max should mime sailing to the jungle. Have each Max tell animals that he is the new King. Let them mime playing together. Max sits down and looks sad. Animals might ask him what is wrong. Max tells how he is lonely for his Mommy and his bedroom. They say goodbye. Max sails home. Animals wave goodbye, then continue playing. Reverse roles.

B. *The Stone in the Road — Folktale*

Plot: A rich King places a high stone in the middle of the town's thoroughfare to see who will move it out of the way. The King says the people of this town are lazy and he wants to see who cares enough to move a dangerous obstacle from the path of oncoming people or horses. Many people pass right by the rock, never bothering to move it. Finally the miller's children move the rock and are rewarded for their efforts. The King has placed gold under the stone.

Characters: Townfolk, King, Queen, servants, gossipy women, a strong man, a witch, a 500-pound man, two young boys, a baker, an old person, the miller's children, and many more — depending on how many are in the class.

Suggested Side Coaching

Theme: Be kind to other people. Kindness has its own reward. Greediness will get you nowhere.

Mood: The "older days." This is not a story that happens now. Talk about the days when there were no paved roads, no cars — the days of Kings and Queens and servants, and when animals were used for transportation.

- Close your eyes and pretend you are standing at the foot of a high hill on a dusty dirt road. Look up at the top of that hill and picture a castle of stone. Inside live a King and Queen and their servants. Now imagine that all the people are waking up and getting ready to go to the fair in town today.

Warm-ups

Have the students form two lines and pretend to throw a tennis ball, then a softball, then a volleyball, back and forth. They should be aware of the change in size and weight of the different balls.

Have them practice throwing rocks of different sizes. The bigger the rock, the harder it is to pick up and throw.

Tell the Story

The teacher should add as much characterization as possible. Be energetic.

- The next person to come down the road was a 500-pound man. This man was so big that he could hardly walk in a straight line. He waddled from side to side. He looked at the rock that blocked his way to town and never even thought to move it so others would be free to pass. He was too big to go around the rock so he had to go over it. And he did this very slowly and with great difficulty. "Oh! Oh, my!" groaned the man. "How am I ever going to get to the fair now? I want to enter the pie-eating contest. Well, here goes . . ."

Group Pantomime

Let everyone have a turn at being one of the miller's children who move the rock out of the road. Encourage them to show how heavy the stone is and how big it is.

Group Verbal Activities

Discuss what part of the story the children liked best. Who else might be going to the fair in town via the road?

Solo/Duo Playing

Let each person pretend he/she is the King who decided to put the stone in the road.

Let children form pairs and each can be one of the miller's children. They talk to each other about whether or not they should move the rock. When they discover the gold, they talk about what they will do with it.

Acting

Cast parts so that everyone is working. Establish location of the castle. Designate spot for road, town, houses where villagers are coming from and place where they will go after they have passed by the rock. Start with the King and Queen talking about all the selfish people in the village. The King calls servants together to place the stone in the road. Then have villagers walk down the road alone or in groups. Encourage children to verbalize their thoughts when they see the rock. Have them tell why they must get to town, as they bypass the rock.

Sometimes groups like to play that the King has viewed all this from the castle. He then invites the miller's children up for dinner to congratulate them. Then everyone can become a Lord or Lady in the castle. Everyone dines together.

C. *Stone Soup — Folktale*

Plot: Town hides food. Hungry soldiers come. Townspeople do not share food. Soldiers make soup for villagers. Townspeople are duped into sharing food. Everyone eats together at end.

Characters: 2-3 soldiers. townspeople of both sexes and all sizes and ages

Themes: Selfishness does not pay. Sharing is good and makes everyone happy. Wit can save the day.

Suggested Side Coaching

- You have just moved the rock, and you see a small sack of gold on the ground. What are you going to do? How do you feel about finding it?
- "A farmer and his pigs? Sure. Who else? Why?" Emphasize that each person travelling along that road has a specific reason for going to town.
- What do the servants think of the King?

Who could have put that rock there?

When is someone going to move it?

Tangential Themes: Nutrition, vegetable tasting, soup making

Moods: Suspicious, then convivial

Motivation

Discussion: Would you share your food? What food do you have? Taste it, eat it. Where could you hide it?

Solo/Duo Playing

Soldier, try to convince townsperson to give you food. Townsperson, say why you won't give him food.

Soldiers make soup and try to convince the townspeople to try it. Townspeople comment on smell of the soup and contribute to the pot. Everyone celebrates delicious meal at end; all eat soup and bread.

VII. Characterization and Improvisation

CHAPTER SEVEN. CHARACTERIZATION AND IMPROVISATION

INTRODUCTION

Characterization is the act of assuming a character who is not you. *Improvisation* is the act of simulating a life situation without scripted dialogue. Both characterization and improvisation involve *acting*.

Any character is best presented and understood through action. For children to be able to explore their chosen characters effectively, they should be assigned an environmental framework or improvisational location in which to perform. A variety of such settings is suggested in the following pages, where there are also some warm-up activities intended to prepare the children for performance, improvising situations either as characters or as themselves. These are followed by improvisational dramas that have been tested and found to be successful. Keep in mind that characterization can also be a helpful classroom tool. "Role-playing," a form of characterization, is a technique that can allow you to relate to the children not in the traditional *teacher* role but as a person whose characteristics and behavior are quite different. Used sparingly, and with the necessary preparation to avoid confusion, role-playing will allow you to guide the children through experiences not easily reached in the teacher role.

Suggested Side Coaching

CHARACTERIZATION

Activity: ANIMALS ALL AROUND

Grade Range: K-4

Materials: None

Procedure: Have the children sit in a circle. Ask them what they would look like if they were:

- an ant that was going to be stepped on — How does it feel to be tiny?
- a bird with a broken wing
- a snake trying to curl up
- an elephant feeding himself with his trunk — Has something big ever scared you?
- a rabbit eating a carrot
- a lion with a thorn in his paw — Remember that a lion's paw doesn't have any fingers. How are you going to get the thorn out?

Have all of the children together act out each of the images.

Variation: Have children take turns doing the images. If they started by just posing, have them move around the circle briefly as they create these images. Encourage the older children to "perform" animals and situations of their own design. It may be possible to create a pantomime-type guessing game after repeating this exercise a couple of times.

Activity: WALKING ALONG

Grade Level: K-4

Materials: None

Procedure: Discuss age and how people look and act at various ages. Have the children start walking around the room. Call out different ages they can be.

You're walking along and suddenly you're 50. Now you're 2. Now you're 80.

At first, the children will exaggerate their characters; but if ages are repeated enough times, the characters will slowly become close to normal.

You're an 80-year-old grandfather walking in the park.

You're a 2-year-old just learning how to walk in snowboots.

Variation: Later on, more dimensions can be added to this activity.

You're a professional football player who has a broken leg.

You are 100 years old and very lonely.

Suggested Side Coaching

Activity: OLD HAT

Grade Level: K-4

Materials: Box filled with hats of varying shapes, sizes and types; e.g., football helmet, crown, cowboy hat, old straw hat, hard hat, swim cap

Procedure: Place the box in the center of the circle and let each child select a hat, put it on, and pose in a position that would tell the rest of the class what kind of character they are such as a mighty king, a happy farmer, a losing football player, a tough construction worker, a swimmer ready to race.

Now that you're wearing a crown, show me what kind of a king you are. Kindly? Cruel? How would a grandmother wear a shawl? How would you walk in high heels?

Variation: Have the child develop a character and walk around as that character while wearing the hat.

Vary the activity by using many different kinds of clothing; e.g., long gloves, old shoes, shawl, silk scarf, purse, high heels, cape, butcher's apron. Have the child use just one article of clothing or many together. As children become accustomed to assuming the characteristics suggested by the hats, thrust two or more children in the same situation to see whether they can respond to each other *in character*. Change the situation by adding or replacing characters.

Activity: PICTURE PEOPLE

Grade Range: 2-4

Materials: Photographs of children from different countries/cultures

Procedure: Give each child one of the photographs showing the subject engaged in an activity. Have the child, using his/her imagination, make out an information card on the person depicted — name, age, address, occupation, favorite food, favorite activity, family size, usual occupation. After cards are completed, the children (individually or in groups) may be given a problem to solve as this character would solve it.

How would your character raise the money to buy a bicycle?

What kinds of clothing does your character wear in the winter? The summer?

What would your character study in school? Would you like to be in his/her shoes?

		Suggested Side Coaching
	This activity provides excellent background for geography lesson or other social studies. The children should be given the opportunity to discuss cultural differences in general before starting on Picture People. You can ensure a truly rewarding lesson in tolerance if the student is encouraged and skillfully guided around the cliches that spring automatically to mind when discussing children from different cultures.	What would he/she think of you and your life?
Activity:	MOLDING	
Grade Range:	K-4	
Materials:	None	
Procedure:	Demonstrate first with one child. Mold the child into some animal by moving his/her parts into definitive positions. Finally, give the child an animal sound to make. Once the child is molded, he/she can move about as that animal until you say, "Freeze." After the demonstration, pair up the children so that everyone has a partner. Designate which partner will mold first. Give the children a minute to decide what animal they wish to make out of their partners and then put a time limit on their molding. Remind them to finish by giving their creation an animal sound. Reverse the roles so that everyone gets a chance to be molded.	Remember not to talk to your partner while molding. Are you molding a pet or a wild animal? Be sure to give your animal a sound to make. Before you start to move, think about your animal's movements.
	Here again is a chance to work with pantomime. Once the children learn to maintain the form and movement of the animals into which they've been molded, you may draw up a card file, listing all the animals known that are possible to mimic. A team of students may then select a card and decide how to mold and play it within a short time span. The rest of the class must guess. Anticipate the necessity of liberal side coaching, in the form of suggestions and hints, at least in the beginning.	

Suggested Side Coaching

Activity: THE MAGIC CHAIR

Grade Range: K-4

Materials: Chair

Procedure: Preface this activity with a discussion of how many different ways you can sit in a chair. Then have the children identify the many different kinds of chairs that are used in the world. Write their suggestions on slips of paper; e.g., a rocking chair, throne, high chair, saddle, easy chair. Then have the children take turns drawing slips of paper indicating what kind of chair they should "sit in" so that the rest of the class will know what kind of chair it is. With the smaller children, it is sometimes better to start out with everyone *knowing* what kind of chair the sitter is using.

Have you ever sat in a driver's seat before?

Would a bus be different from a car? How?

Show us what kind of chair you're using. If it's a rocking chair, show us how you feel while using it.

Suggested Side Coaching

IMPROVISATION

Activity: THE ZOO

Grade Range: K-4

Materials: None

Procedure: Assume the role of a zoo keeper, and have each child assume the role of a different animal in a zoo. Activities such as being fed, exercised, and groomed as animals will allow the children to explore different animal movements. This is a good follow-up activity for Molding (described earlier in the chapter).

What kind of food does your animal eat? Does it like to be alone or with others? How does it feel about the people who come to the zoo?

Pretend your animal is behind sound-proof glass. Can we guess what kind of animal it is without hearing him?

Variation: THE CIRCUS is similar to THE ZOO, but here each child assumes the role of a circus performer. The leader is the ringmaster. Circus music should be used to set the scene in this activity. There are many roles to be chosen; e.g., lion tamer and lions; tightrope walkers; clowns; acrobats; dog trainer and dogs; horse trainer and horses; elephants. This activity can take several days. Begin by rehearsing the various "acts" and end with the full-blown circus performance. Perhaps another class would enjoy being the audience. (See "Rhythm, Music, and Poetry," page 47.)

When is the last time any of us saw a circus? What did you like best about it?

Who will be the lion tamer? How does the tamer look, act, feel? What props are needed? Can someone show me how a lion walks?

Activity: THE APARTMENT

Grade Range: K-4

Materials: None

Procedure: Explain to the children that you'd like to set up an apartment right there in the classroom, and you'll need some pieces of furniture. They are to be all the objects needed. The apartment is on the seventh floor so the building needs an elevator. (Two children with their arms extended to form an enclosure can make a splendid elevator.) Then there must be a front door. Of course you'll want a comfortable sofa in the living room, the three cushion (three children) kind. Other furniture suggestions: lamp, table, T.V., stereo, refrigerator, bed,

(In your role as the apartment dweller): Well, it'll be nice to sit down. This elevator's always so slow. Ah, here we are. Now if I can just find my key. Home at last. (Throw coat on the sofa.) Getting dark in here. Let's put a little light on this situation. (Turn on the lamp.) I wonder what's on T.V. (Switch it on). Nothing very good. Think I'll have a snack. This refrigerator needs defrosting. Look at that ice!

shower, closet. Ask the children for suggestions. When your apartment is filled with furniture, you are ready to come home from a hard day at work. Be sure to use everything in the apartment: e.g., sit on the sofa; turn on the lamp; tune in the T.V.; look in the refrigerator; take a shower; make your bed; then leave, locking the door and taking the elevator to the lobby. Try it again; only this time, tell the children that they can "come to life" in their various inanimate roles. They're still furniture, but they can talk. You'll be pleasantly surprised at what follows.

Think I'll take a shower. (Simulate peeling off your clothes. Singing in the shower is always fun.) Well, if I want any dinner, I'll have to do some shopping. Better hurry. The store closes soon.

Activity: THE APPLIANCE STORE

Grade Range: K-4

Materials: None

Procedure: Choose one child to be the salesperson. Have the other children assume the roles of different objects that would be sold in an appliance store. You assume the role of the customer and move from one object to another, allowing the salesperson to demonstrate the capabilities of each appliance. This acitivity is designed to involve the children in an improvised scene without assuming the added responsibility of being characters. Once the children are comfortable with improvising, they can do improvisations as characters.

I need a sink. How does this work? My, what interesting faucets.

How would I know this is a television set?

What kind of music does this music box play?

Variation: THE MUSIC STORE works the same way the applicance store does, as do pet store, boat store, and furniture store. The teacher is the customer in each situation.

Suggested Side Coaching

Activity: PICNIC

Grade Range: K-4

Materials: None

Procedure: Announce to the class that everyone is going on a picnic, and allow them to decide who they will be on the picnic. For example, they can be a group of old people from a retirement home or a Sunday School class or teenagers after high school graduation.

You can be a group of old people from a retirement home, going on a picnic. How would you walk? Show me. How would you feel? What would you want to take with you?

After they have decided who they are, let them group themselves to collect and prepare whatever they need. They must decide on a means of transportation. After they have packed everything, load them on the "bus" (or whatever mode of transportation they have selected). Assume the role of the social director, who can organize games and give directions for setting the table and eating lunch.

Somebody will have to unload all this stuff and carry it to one of the tables. Will someone please unpack it? Who's going to set the tables? If you'll call us when you're ready, the rest of us can play ball. Oh, Mr. Jones, with your bad leg, you'd better not try to play ball. Perhaps you and Mr. Smith would like to borrow these field glasses of mine and look for some birds.

Variations: As a final activity, suggest a nature walk. Discuss the different types of trees, plants, bushes, rocks, and leaves you discover on the walk.

Activity: PAIRS IN CHAIRS

Grade Range: 2-4

Material: Chair

Procedure: One child sits in the chair. A second child begins a dialogue with the child in the chair. The second child's opening line should set the scene and establish the relationship between the two characters. Sample opening lines:

"Where were you on Halloween?" (policeman interrogating a suspect)

"Would you like to order now?" (waitress and customer)

"Do you want a shave and a haircut or just a haircut?" (barber and customer)

Suggested Side Coaching

"What color sneakers do you want?" (shoe salesman and customer)

A line such as "May I help you?" is too ambiguous.

It is important not to extend any of these games beyond the amount of interest they will naturally generate in children. When a dialogue between children falters, and grows repetitive or stale from lack of ideas, the performers should be replaced by another pair. Much frustration will be eliminated by the leader's sensitivity to this detail.

Activity: CONFLICT CARDS

Grade Range: 2-4

Materials: None

Procedure: Explain to the children that *conflict* can occur when two people want the same thing, when one person wants something that the other has, or when each wants his/her own way. Explain that you have made up some situations with built-in conflict. On the cards, you have written what each person involved in the situation wants. On one card, you've written, "You're shopping for your mother's birthday present and you've gotten to the store late. It's closing time, but you've got to buy something tonight. You've picked out a book and you're looking for a salesperson to ring up your purchase."

On the other card you've written: "You're a new salesperson and you follow the rules of the store very carefully. It's closing time."

Take aside each "participant" in the conflict and elaborate on the description written on the card. Give them a few minutes to think about their strategies and then let the scene begin. Let the scene run its course; i.e., the conflict is somehow resolved.

To Buyer:

Now, remember, you've got to get that gift for your mom tonight. Don't let any one talk you out of it.

To Salesperson:

You're new in this business and you want to do well. It's time to close the store. No more purchases. But, on the other hand, you have a mother, too. And you know how important birthdays are.

Possible conflicts: Two ladies want the same sweater at a store-wide sale. A hippie wants to sleep on a park bench, and a maintenance man has to paint the bench.

APPENDIX A: BEHAVIORAL NEEDS — GROUP AND INDIVIDUAL

Appendix A will be helpful to the teacher who wishes to separate those activities which focus on *individual* effort from those more appropriate to *group* action. As mentioned in the introduction, all the handbook activities are intended for group use: but in Appendix A, two important categories are recognized: 1) those activities which encourage children to *cooperate with each other* (group), and 2) those activities which stimulate children to *respond independently* (individual).

As a further convenience, the activities in this appendix are listed chapter by chapter.

Chapter I. Sensory Awareness			Page
Looking	I	Eyes Wise	2
	G	Look Again	2
	I	Look Fast	3
	G	Picturegram	4
	I	Tell All	3
Listening	I	Listen Closely	5
	I	Soundmakers	7
	I	Sound Trip	6
	G	Sounds Like	6
	I, G	Who Said That?	7
Touching	I	Feel Your Way	8
	G	I.D. Circle	9
	G	Trust Walk	9
	I	What Do You Feel?	8
Smelling	I, G	Guess the Smell	11
	I	Smell Association	11
Tasting	I	Guess the Taste	12
	I	Taste Association	12
General	G	Explore the Cave	10

I = Individual exercises, working alone in a group
G = Group exercises, working together

Chapter II. Spatial Awareness and Body Movement Page

I, G	Abstract Pictures	27
I	Balloon Blowup	24
I	Body Conversations	19
I	Caught in the Act	19
I	Fish Hook	25
I	Isolation Exercises	17
G	Machines	26
G	Mary Had a Little Lamb	16
I	Melting	24
G	Mirrors	26
I	Mobile Words	25
G	Mold Your Mate	22
G	Moon Walk	21
I, G	The Outside Force	23
G	The Pumpkin Patch	14
I	Shake and Freeze	15
I	Shape	15
I	Size	14
I	Texture	15
I	Tense/Relax	23
I	Walking in Space	20

Chapter III. Verbalization

G	ABC Adjectives	33
G	Echoes	30
G	Full of Sound and Fury	34
G	I've Got a ROAR Inside of Me	36
G	Makin' Music	35
G	Name It	33
G	Say It	31
G	Sounds the Same	36
G	Then What Happened?	32
I	Vocal Relaxation	30

Chapter IV. Pantomime

G	It's Morning	40
G	Lemonade	42
I, G	The Magic Box	42
G	Mud Slinging	41
G	Pairs in Chairs	45

I = Individual exercises, working alone in a group
G = Group exercises, working together

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		Page
G	Reshape My Shape	44
I	Sensory Pantomime	40
G	Spell It	46
G	Tug-of-War	44
G	What Am I Waiting For?	45
G	What's My Emotion?	45
G	The Wheel Game	43

Chapter V. Rhythm, Music, and Poetry

G	Dance to the Music	51
I	Hearing the Image	50
G	Mood Music	52
G	The Name Game	48
G	Rhythm Adventure	48
G	Rhythm Walks	49
G	Poetry Dramatizations	53

Chapter VI. Storybuilding and Dramatization

I, G	My Grandmother's Trunk	63
G	*Pierre, A Cautionary Tale*	61
G	Sound Effects Story	63
G	*The Stone in the Road*	66
G	*Stone Soup*	68
G	Trip Through a Haunted House	62
G	*Where the Wild Things Are*	65

Chapter VII. Characterization and Improvisation

I	Animals All Around	72
G	The Apartment	76
G	The Appliance Store; The Music Store	77
G	Conflict Cards	79
G	The Magic Chair	75
G	Molding	74
I	Old Hat	73
G	Pairs in Chairs	78
G	Picnic	78
I, G	Picture People	73
I, G	Walking Along	72
G	The Zoo; The Circus	76

I = Individual exercises, working alone in a group
G = Group exercises, working together

APPENDIX B: LISTENING SKILLS

Teachers of all grades consider listening skills vital to a student's success in school. Though these skills are generally thought to be difficult for the student to attain, creative drama has proved to be an especially effective agent in their development.

Following is a compilation of exercises which stress the various elements of listening skills. They are listed chapter by chapter; but we suggest that, when working with beginners, the teacher try the activities for the first two chapters before moving ahead with the class.

Page

Chapter I. Sensory Awareness

Explore the Cave 10
Listen Closely 5
Soundmakers 7
Sound Trip 6
Sounds Like 6
Trust Walk* 9
Who Said That? 7

Chapter II. Spatial Awareness and Body Movement

Caught in the Act 19
Fish Hook 25
Isolation Exercises* 17
Mary Had a Little Lamb* 16
Melting 24
Mobile Words 25
Moonwalk 21
The Outside Force 23
The Pumpkin Patch 14
Shake and Freeze 15
Shape 15
Size 14
Texture 15

Chapter III. Verbalization

Echoes 30
Full of Sound and Fury 34
Name It 33
Say It 31
Sounds the Same 36
Then What Happened? 32

*Excellent in practicing following directions

Page

Chapter V. Rhythm, Music, and Poetry

Dance to the Music 51
Hearing the Image 50
Mood Music 52
Rhythm Adventure 48
Rhythm Walks 49

Chapter VI. Storybuilding and Dramatization

Sound Effects Story 63
Trip Through a Haunted House 62

Chapter VII. Characterization and Improvisation

All the activities in this chapter require careful listening; but listening skills are not the *focus* of the activities.

APPENDIX C: ACADEMIC NEEDS

Because most of the creative drama exercises were designed to stimulate and improve reading skills and language arts, care has been taken to identify these skills according to ESEA pre-reading and reading designations. The advantage here is in the specialized nature of the designated skill; a teacher may thus select activities for particular academic needs.

Each of the designated academic needs (e.g., Spelling, Reading, Writing, Directionality, Sequencing, and Problem Solving) is featured in a separate section in this appendix. The activities appropriate to the given need are listed, chapter by chapter, in each section.

SECTION 1. SPELLING

Chapter III. Verbalization

Page

A B C Adjectives 33
Full of Sound and Fury 34
Name It 33
Say It 31
Sounds the Same 36

Chapter IV. Pantomime

Spell It 46

Chapter V. Rhythm, Music, and Poetry

Chapter VII. Characterization and Improvisation

The Magic Chair 75
Picture People 73

SECTION 2. READING

Chapter II. Spatial Awareness and Body Movement

Mobile Words 25

Chapter III. Verbalization

A B C Adjectives 33
Full of Sound and Fury 34
Name It 33

Chapter IV. Pantomime

Spell It 46
The Wheel Game 43

Page

Chapter V. Rhythm, Music, and Poetry

Poetry Dramatizations 53

Chapter VII. Characterization and Improvisation

The Magic Chair 75
Picture People 73

SECTION 3. WRITING

Chapter I. Sensory Awareness

Eyes Wise 2

Chapter II. Spatial Awareness and Body Movement

Moon Walk 21

Chapter III. Verbalization

Sounds the Same 36

Chapter VII. Characterization and Improvisation

The Magic Chair 75
Picture People 73

SECTION 4. DIRECTIONALITY

Chapter I. Sensory Awareness

Explore the Cave 10
Feel Your Way 8
I. D. Circle 9
Trust Walk 9

Chapter II. Spatial Awareness and Body Movement

Fish Hook 25
Mary Had a Little Lamb 16
Pumpkin Patch 14
Shape 15
Size 14
Texture 15

SECTION 5. SEQUENCING

Page

Chapter I. Sensory Awareness

Explore the Cave 10
Eyes Wise 2
Look Again 2
Picturegram 4
Sound Trio 6
Tell All 3
Trust Walk 9

Chapter II. Spatial Awareness and Body Movement

Machines 26
Moon Walk 21

Chapter III. Verbalization

A B C Adjectives 33
Name It 33
Sounds the Same 36
Then What Happened? 32

Chapter IV. Pantomime

It's Morning 40
Lemonade 42
The Magic Box 42
Spell It 46

Chapter V. Rhythm, Music, and Poetry

Mood Music 52
Rhythm Walks 49
Poetry Dramatizations 53
The Name Game 48

Chapter VI. Storybuilding and Dramatization

Sequencing is a primary element of all the activities in this chapter.

Chapter VII. Characterization and Improvisation

The Apartment 76
The Appliance Store 77
Pairs in Chairs 78
Picnic 78
Picture People 73
The Zoo 76

SECTION 6. PROBLEM SOLVING

Page

Chapter I. Sensory Awareness

Trust Walk 9

Chapter II. Spatial Awareness and Body Movement

Moon Walk 21

Chapter III. Verbalization

Then What Happened? 32

Chapter IV. Pantomime

In story dramatization, select a story featuring a problem to be solved such as *The Stone in the Road* 66

Chapter VII. Characterization and Improvisation

All improvisation should be considered an *advanced* form of problem solving.

APPENDIX D: SIZE AND SHAPE

Questions about space seem to arise with the same frequency during creative drama workshops as they do at NASA headquarters! A teacher may be uncertain about organizing an activity because what will be manageable in one classroom may not be feasible in another because of classroom size, students, and clutter. Some teachers may have access to an art or music room; others may be limited to the all-purpose room or even to their own classrooms.

A certain degree of flexibility has been built in to the handbook exercises, but confidence in space available is admittedly an important consideration in planning a creative drama experience. Allowing for this, Appendix D has been separated into three sections:

1. INSIDE: SMALL SPACE (e.g., a cleared area inside a classroom)
2. INSIDE: LARGE AREA (e.g., an empty classroom, gymnasium, or all-purpose room)
3. OUTSIDE

SECTION 1. INSIDE: SMALL SPACE

Chapter I. Sensory Awareness

	Page
*Eyes Wise	2
Explore the Cave	10
Feel Your Way	8
Guess the Smell	11
Guess the Taste	12
I. D. Circle	9
*Listen Closely	5
*Look Again	2
*Look Fast	3
*Picturegram	4
Smell Association	11
Sounds Like	6
*Soundmakers	7
*Sound Trip	6
Taste Association	12
Tell All	3
Trust Walk	9
What Do You Feel?	8
Who Said That?	7

*Activities which may be performed at the student's desk.

Page

Chapter II. Spatial Awareness and Body Movement

Balloon Blowup 24
Body Conversations 19
Caught in the Act 19
*Fish Hook 25
Isolation Exercises 17
Mary Had a Little Lamb 16
Melting 24
Mold Your Mate 22
Moon Walk 21
Mobile Words 25
The Outside Force 23
Shake and Freeze 15
Shape 15
Size 14
*Tense/Relax 23
Texture 15
Walking in Space 20

Chapter III. Verbalization

*A B C Adjectives 33
*Echoes 30
*Full of Sound and Fury 34
I've Got a ROAR Inside of Me 36
Makin' Music 35
*Name It 33
Say It 31
*Sounds the Same 36
*Then What Happened? 32
*Vocal Relaxation 30

Chapter IV. Pantomime

It's Morning 40
Lemonade 42
The Magic Box 42
Mud Slinging 41
Pairs in Chairs 45
Reshape My Shape 44
*Sensory Pantomime 40
Spell It 46
What Am I Waiting For? 45
What's My Emotion? 45
The Wheel Game 43

*Activities which may be performed at the student's desk

Page

Chapter V. Rhythm, Music, and Poetry

Dance to the Music 51
*Hearing the Image 50
Mood Music 52
The Name Game 48
Rhythm Adventure 48
Rhythm Walks 49
Poetry Dramatizations 53

Chapter VI. Storybuilding and Dramatization

Pierre, A Cautionary Tale 61
Sound Effects Story 63
Trip Through a Haunted House 62

Chapter VII. Characterization and Improvisation

Animals All Around 72
The Apartment 76
The Appliance Store 77
Conflict Cards 79
The Magic Chair 75
Molding 74
Old Hat 73
Pairs in Chairs 78
Picnic 78
*Picture People 73
Walking Along 72
The Zoo; The Circus 76

SECTION 2. INSIDE: LARGE SPACE

Chapter I. The Senses

Explore the Cave 10
Feel Your Way 8
Trust Walk 9

Chapter II. Spatial Awareness and Body Movement

Mobile Words 25
Moon Walk 21
The Outside Force 23
Size 14
Texture 15
Walking in Space 20

*Activities which may be performed at the student's desk.

Page

Chapter IV. Pantomime

Tug-of-War 44

Chapter V. Rhythm, Music, and Poetry

Rhythm Walks 49
Dramatization of Social Studies Units

Chapter VI. Storybuilding and Dramatization

Trip Through a Haunted House 62

Chapter VII. Characterization and Improvisation

The Apartment 76
The Appliance Store 77
Conflict Cards 79
Picnic 78
The Zoo 76

SECTION 3. OUTSIDE

Chapter II. Spatial Awareness and Body Movement

Size 14

Chapter IV. Pantomime

Tug-of-War 44

Chapter V. Rhythm, Music, and Poetry

Rhythm Walks 49

Chapter VII. Characterization and Improvisation

Picnic 78

APPENDIX E: SCHEDULING

Appendix E is for the teacher who is seeking an experience of a certain simplicity (or complexity) for his/her students. Exercises are listed according to their degree of difficulty. There are three sections, largely self-descriptive:

1. **Warm-ups.** These activities require no student training to execute. Warm-ups may be used to introduce more complicated exercises.

2. **Activities which require preparation.** Students should be introduced to these exercises by studying appropriate subject matter and by in-class discussion.

3. **Continuing projects.** These are activities with so many component parts that several class meetings are needed to complete the experience. A continuing project is an integrated activity — using most or all of the elements mentioned previously in the handbook.

SECTION 1. WARM-UPS

Chapter I. Sensory Awareness

All activities 1-12

Chapter II. Spatial Awareness and Body Movement

Abstract Pictures 27
Balloon Blowup 24
Body Conversations 19
Caught in the Act 19
Fish Hook 25
Isolation Exercises 17
Mary Had a Little Lamb 16
Melting 24
Mirrors 26
Mobile Words 25
Mold Your Mate 22
The Outside Force 23
Shake and Freeze 15
Shape 15
Size 14
Texture 15
Tense/Relax 23

Chapter III. Verbalization

A B C Adjectives 33
Echoes 30
Full of Sound and Fury 34
I've got a ROAR Inside of Me. 36

Page

Makin' Music 35
Name It 33
Say It 31
Sounds the Same 36
Then What Happened? 32
Vocal Relaxation 30

Chapter IV. Pantomime

It's Morning 40
Lemonade 42
The Magic Box 42
Mud Slinging 41
Reshape My Shape 44
Sensory Pantomime 40
Spell It 46
Tug-of-War 44
What Am I Waiting For? 45
What's My Emotion? 45
The Wheel Game 43

Chapter V. Rhythm, Music, and Poetry

Dance to the Music 51
Hearing the Image 50
The Name Game 48
Rhythm Adventure 48
Rhythm Walks 49

Chapter VI. Storybuilding and Dramatization

My Grandmother's Trunk 63
Sound Effects Story 63
Trip Through a Haunted House 62

SECTION 2. ACTIVITIES WHICH REQUIRE PREPARATION

Chapter II. Spatial Awareness and Body Movement

Machines 26
Moon Walk 21
Pumpkin Patch 21

Chapter V. Rhythm, Music, and Poetry

Mood Music 52
Poetry Dramatizations 53

Page

Chapter VI. Storybuilding and Dramatization

Any story dramatization

Chapter VII. Characterization and Improvisation

The Apartment 76
The Appliance Store 77
Conflict Cards 79
Pairs in Chairs 78
Picture People 73
The Zoo; The Circus 76

SECTION 3. CONTINUING PROJECTS

Chapter V. Rhythm, Music, and Poetry

Poetry Dramatization 53

Chapter VI. Storybuilding and Dramatization

Any story dramatization

Chapter VII. Characterization and Improvisation

Picture People 73

SAMPLE LESSON PLAN

Activity: WHO STARTED THE ACTION?

Grade Range: K-4

Materials: None

Skills: Looking, concentrating, gross motor control, working in a group

Space: Depending on the size of the group, you'll need an area large enough for everyone to stand in a circle and do simple motions. This activity can be done outdoors, if desired.

Format: Everyone stands in a circle. The leader starts a simple motion, such as raising his/her arm, and instructs everyone to do the same. Try to keep the motions slow and continuous at first. Practice with the group so that everyone is moving almost simultaneously. Then have one person leave the room. Pick a new leader. The children must now do what the new leader does. Once everyone is moving in unison, call into the middle of the circle the child who left the room. He/she has three guesses as to who is starting the motion. That person then leaves the room, and a new leader is chosen. As a beginning warm-up activity, this not only helps the children work together; it also demands concentration and stimulates their sense of observation.

Sample Motions:

raising your arm

tapping your feet

scratching your head

folding and unfolding your arms

. . . . . The possibilities are endless!

Suggested Side Coaching

- Everyone follow me. Let's do everything together.
- We're so together that you shouldn't have to look at me. Look at the person across from you. He or she should be doing the same thing.

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Blackie, Pamela; Bullough, Bess; and Nash, Doris. *Drama.* New York: Citation Press, 1972. 65 pp.

This is a small yet powerful treatise on the use of drama in British primary schools by three respected British educators. Each has written in her own style an essay on her views of creative drama and its worth in the classroom. They not only use the entire class in dramatics but also link the dramatic experience to other activities in the school.

Cheifetz, Dan. *Theatre in My Head.* Boston: Little, Brown & Co., 1971, 178 pp.

For 13 successive Saturdays in a New York City church, the author conducted a free, integrated drama workshop for eight- to eleven-year-olds. He describes the classes and in so doing provides a kind of outline for working with children in drama. A very readable text.

Cherry, Clare. *Creative Movement for the Developing Child.* Belmont, Calif.: Fearon Publishers, 1971. 96 pp.

This book is a revised edition of the text published in 1968. Through exercises in creeping, crawling, walking, balancing and the like, the author provides a guide to developing sensory awareness in the child to increase motor skills and improve the child's perceptions.

Corey, Irene. *The Mask of Reality.* Anchorage, Ky.: Anchorage Press, 1968.

This book on makeup and using it creatively comes complete with beautiful color photographs and explanations on how to apply makeup and make masks.

Courtney, Richard. *Play, Drama & Thought.* London: Cassell & Co., Ltd., 1968. 271 pp.

Courtney has written a scholarly threatise on the multi-dimensional connections between drama and education. He supports his belief (that educating the child requires the use of the "Dramatic Method") with historical, sociological, and theoretical evidence that is thoroughly researched and uniformly logical. A very convincing explanation of why drama in the schools is necessary. Bibliography and references.

Crosscup, Richard. *Children & Dramatics.* New York: Charles Scribner's Sons, 1966. 271 pp.

The author presents sound arguments for the necessity of drama in a child's social development. He presents the practical matters of movement, speech, and production areas like scenery, lighting, and makeup along with suggestions for pantomimes, dramatic games, and dramatizations. His writing is thorough and very clear.

DeMille, Richard. *Put Your Mother on The Ceiling.* New York: A Viking Compass Book, 1976. 175 pp.

In its third printing, this book is a fine collection of exercises and games designed to encourage children to use their imaginations. An easy book to follow and use successfully in the classroom.

Dodding, James. *Mime: One, Two, Three — Complete Set.* New York: Litho Arts, 1972. 60 pp., 72 pp., 60 pp., respectively.

The first three volumes of this set are devoted to the principles and instruction of mime for children of all ages. The fourth book is a teacher's guide to using the material from the first three volumes. Included are mime games; limbering-up exercises; mime plays; and a brief history of mime; plus drawings, diagrams, and illustrations. Book Four also contains notes on planning lessons, using space, teaching mime, and developing themes for work with all age groups.

Gillies, Emily. *Creative Dramatics for All Children.* Washington, D.C.: Association for Childhood Education, 1973. 64 pp.

The author scans the basic principles of creative dramatics and describes, through autobiographical teaching experiences, how to use them most effectively in the classroom. She includes chapters on dramatic play when English is the second language, and with emotionally disturbed and brain injured children. Annotated bibliography.

Goodrich, Janet. *Creative Drama & Improvised Movement for Children.* Boston: Plays, Inc., 1971.

A British teacher, Professor Goodrich has found a way to help children create dramatizations from their own observations of life around them.

Grey, Vera, and Percival, Rachel. *Music, Movement and Mime for Children* (reprint). London: Oxford University Press, 1972.

Written by a musician and a dancer, this text is designed to provide materials for teaching music and dance. Based on a popular BBC television series, the text has photos and musical examples.

Haggarty, Jean. *Please, Can I Play God?* New York: Bobbs-Merrill Company, 1967. 152 pp.

A native of Vancouver, British Columbia, this Canadian author relates her adventures as a novice creative drama teacher in a tough slum school in the East End of London. Readable and instructive.

Heinig, Ruth B., and Stillwell, Lyda. *Creative Dramatics for the Classroom Teacher.* Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1974. 301 pp.

Utilizing a practical approach to learning about and teaching creative dramatics, the authors demonstrate how to use the classroom effectively and how to create original materials. They show what creative drama is and how it can be used in the classroom. Bibliography of poetry, story anthologies, and books for dramatization.

Kelly, Elizabeth, *The Magic If: Stanislavski for Children.* Baltimore: National Education Press, 1973. 69 pp.

The author adapts the Stanislavski system of acting to teaching young students how to reach a "heightened appreciation of life and living." She attempts to steer the young performer into a healthy confident attitude towards life as well as a sensitive acting performance. Parent and teacher guide included. The book also contains hundreds of classroom exercises.

King, Nancy. *Giving Form to Feeling.* New York: Drama Book Specialists, 1975. 319 pp.

As the title implies, the more than 130 activities are aimed at self-expression and communication of feelings through dance, music, and theatre. In the first four chapters, the author deals with groundwork, questioning, and evaluation. A partial list of sources and bibliographies are included.

Lease, Ruth, and Siks, Geraldine Brain. *Creative Dramatics in Home, School, and Community.* New York: Harper & Brothers, 1952. 306 pp.

Beginning with a definition of creative dramatics, this book is a practical handbook of creative drama activities and includes a practical philosophy and technique of creative teaching.

McCaslin, Nellie. *Children and Drama.* New York: David McKay Co., Inc., 1975. 223 pp.

This is a collection of 14 essays on children and drama which Dr. McCaslin has compiled. A retrospective by Winifred Ward is included as are essays by Geraldine Brain Siks, Virginia Tanner, Dorothy Heathcote, Grace Stanistreet, and Aurand Harris. An excellent collection.

———. *Creative Dramatics in the Classroom.* (2nd ed.) New York: David McKay Company, Inc., 1974. 236 pp.

The work of this fine author/educator/director maintains that the basic tenets of dramatic creativity and response provide a positive approach to learning. She includes specific objectives, exercises in pantomime, improvisations, and procedures for preparing a play. Her selected annotated bibliography is invaluable.

McIntyre, Barbara. *Creative Drama in the Elementary School.* Pittsburgh: Stanwix House, 1974. 127 pp.

This book is designed for teachers who have little or no experience with creative dramatics. The author cites drama games and classroom activities to help the teacher gain insight into the dramatic process and how it can stimulate children's language learning abilities. List of references. Subject index.

Mearns, Hughes. *Creative Power.* New York: Dover Publications, Inc., 1958.

This record of working with children on creative writing in various New York public schools has fired the imaginations of many educators. Definitely worth the reading.

Nicholls, Bronwen. *Move!* Boston: Plays, Inc., 1975. 94 pp.

This movement text is designed for working with older children, but can be adapted for younger ones. The author provides seven lesson plans covering the areas of controlled movement, free movement, group improvisations and warm-ups, and concentration and relaxation exercises. Sections on mime, daydreams, and hand dancing.

Nobleman, Roberta. *Fifty Projects in Creative Dramatics.* New York: New Plays for Children, 1971. 32 pp.

These projects are written in lesson-plan format. They include projects for children from six to twelve years old and go from beginning creative dramatics exercises and warm-ups to exercises for advanced classes or problem classes. They concentrate on aim, introductory activity, development, and teaching tools.

Pierini, Mary Paul Francis. *Creative Dramatics.* New York: Herder & Herder, 1971. 166 pp.

This book for teachers is an introduction to the use of creative drama in the classroom. The author includes several of her own activities. The book is illustrated.

Schwartz, Dorothy, and Aldrich, Dorothy (eds.). *Give Them Roots and Wings.* Washington, D.C.: American Theatre Association, 1972. 185 pp.

This compilation of creative drama activities is best used by the teacher with some experience in C D. In the first section, the editors define the goals and objectives and the daily procedures in drama. They provide a demonstration lesson. In the second section, movement, sensitivity, characterization, vocalization, and dramatic form are all used in activities contributed by Nellie McCaslin, Anna Marie Shaw, Aurand Harris, Willilee Trumbauer, Susan Dinges, and Judith Kase. The appendix includes a glossary, a bibliography, and a checklist to aid in understanding students' participation in these activities.

Siks, Geraldine Brain. *Creative Dramatics: An Art for Children.* New York: Harper & Brothers, 1958. 472 pp.

Often used as a college textbook, Professor Siks's work covers a broad range of material about creative drama and its use in the classroom.

Slade, Peter. *Child Drama* (reprint). London: Hodder & Stoughton, 1976. 427 pp.

As a creative drama sourcebook, few are as well known as Mr. Slade's text. Part I traces the social development of the child and analyzes play — out of which child drama is born. Part II is designed to aid the teacher in applying principles of child drama in the classroom. Part III contains ideas and suggestions on masks and makeup, puppets, films, and theatre. The introduction is by Brian Way. List of terms and an index.

Stanistreet, Grace. *Learning Is a Happening*. New York: New Plays for Children, 1974. 109 pp.

This text is a sequal to *Teaching Is a Dialogue* (see next citation). Here the author explores how the leader can share with the children in the creative process. She makes you aware of the learning process and follows up with sample working procedures which show how to create a learning environment in the classroom through drama. List of recommended readings.

———. *Teaching Is a Dialogue*. New York: New Plays For Children, 1974. 97 pp.

The author is the founder of the Children's Center of Creative Arts at Adelphi University. Through letters to her students, she instructs them on the attitudes and inner discoveries a teacher must utilize to engage children in the learning process. Her emphasis is on the general conditions for creativity in the teacher and the student.

Van Tassel, Katrina, and Greimann, Millie. *Creative Dramatization*. New York: MacMillan, 1973. 112 pp.

Designed to "stimulate creativity in young children," this book provides exercises from early easy movement to characterization and playmaking. Concepts like space, shape, identity, the senses, etc., are explored through dramatization and creative activities. Bibliography includes other sources of material.

Wagner, Betty Jane. *Dorothy Heathcote: Drama as a Learning Medium*. Washington, D.C.: National Education Association, 1976.

Dorothy Heathcote is considered to be one of England's outstanding educators. This book is a well-written description of Heathcote's teaching. The author relates several sessions with Miss Heathcote and children of all ages. Her depth of purpose and solid grounding in reality are inspirational. Her approach to teaching is at once intelligent, nonlinear, thoughtful, and exciting.

Ward, Winifred. *Playmaking with Children*. New York: Appleton-Century-Crofts, Inc., 1957.

Easy to read, this book is an important text in the field of creative drama by one of the more distinguished pioneers in the field. Often used as a college text, the book is arranged according to age level and area; e.g., school, recreation, religious education, and therapy.

Way, Brian. *Development Through Drama*. New York: Humanities Press, 1967.

A very popular treatise on creative drama written by a student of Peter Slade, Way's work is much quoted and much used in the classroom. He has worked extensively with children in drama experiences; and the text combines theory with a practical development of dramatic play. He presents a logical, easy-to-follow progression of activities.